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AND SINGING-CLASS CIRCULAR

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Toccata in D minor (Dorian), *f. S. Bach*. (Novello, Book 10, p. 196; Augener, p. 360; Peters, Vol. 3, No. 3.)

Prelude (in form of a Chaconne), Op. 88, No. 2, *Stanford*, (Stainer & Bell.)

Romanza, "La Reine de France," *Haydn*. (Best's arrangements, Vol. 1, p. 199.)

The selected pieces for the July, 1928, A.R.C.O. Examination, differ from those set for January, 1928.

All candidates for the next examinations must send in their names for FELLOWSHIP by JUNE 7th, for ASSOCIATESHIP by JUNE 14th. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in before MAY 31st. No names will be entered after the above dates.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship ORGAN Work, January, 1913, to July, 1927; Paper Work, July, 1924, to July, 1927. Price 4s., to be obtained by members only.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6d. each (post free).

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The Musical Times

AND SINGING-CLASS CIRCULAR

JUNE 1 1928

(FOR LIST OF CONTENTS SEE PAGE 558.)

MR. W. ARUNDEL ORCHARD

Among the visitors to whom London is now giving welcome, there is a musician from overseas to whom we gladly extend a greeting. Mr. W. Arundel Orchard is the Director of the State Conservatorium of Music at Sydney, an institution of great and growing importance that amply serves the populous city of which it is the musical centre. In figures the strength of the Conservatorium is soon told; the teaching staff numbers over fifty, and last year there were sixteen hundred pupils. Moreover we gather, from particulars modestly granted to our questioning by Mr. Orchard himself, that the work of the institution is as alert as its numbers are flourishing.

The Conservatorium, which occupies a prominent position on one of the best sites at Sydney, was founded in 1915, and Mr. Henri Verbrugghen was the first Director. When he resigned, in 1921, the Government called far and wide for applications, and ultimately Mr. Orchard was appointed. A Londoner born, the new Director had made Australia his home for many years, and had worked his way to a prominent position among the musicians of Sydney. His claim to the appointment asserted itself against the usual preference for a directing mind unaffected by local associations. It says much for Mr. Orchard's character and abilities that the customary principle was overruled. Under his guidance the Conservatorium has steadily grown in prestige and popularity, and has now won its way to a high academic standing. Knowing that many of our readers would be interested in these matters, we asked Mr. Orchard for a sketch of the work carried on at the Conservatorium, and the following is what he told us.

One of the root principles of the teaching is that proficiency in any single subject should be founded on a broad knowledge of the whole art. To this end all pupils are given free instruction in theory and harmony, and are required to attend a three years' course of lectures in musical history. The majority of the pupils, it is hardly necessary to state, are singers, pianists, and violinists. As a definite objective for their studies they are offered

an examination test with the diploma of the Conservatorium as a warrant of merit. An advanced examination on their first period of study admits them to the diploma class, which they attend for two years as a qualification for the final test. This is in four sections. The first consists of two paper examinations on their general knowledge of the art of music. The second is a public recital with a programme that lasts about an hour and a half. At the third the candidate plays a concerto or sings an aria with orchestral accompaniment. The fourth is a test of ensemble performance in a chamber work or, in the case of a singer, a concerted scene from opera. It is evident that the Conservatorium does not scatter its awards lightly. We wonder how many of our West-End recital-givers would succeed in satisfying a Sydney board of examiners. For students of the composer class who do not specialise in performance there is an equivalent examination that puts their diploma on the same level of difficulty as a Mus. Bac. degree.

The orchestra, which takes a prominent part in the Conservatorium activities, is made up of the professors and of advanced students selected from the most proficient of the sixty holders of orchestral scholarships. The orchestra is conducted by the Director, and, in addition to its regular concerts, frequently co-operates with visiting artists such as Dame Nellie Melba, Kreisler, Heifetz, Backhaus, and others who have visited Australia during the past three years. As a feeding ground for the larger orchestra, there is another, known as the Students' Orchestra, which meets every week for rehearsals and has a thorough grounding in orchestral technique under the conductorship of Mr. Alfred Hill, who is an enthusiast in this sphere of work. There are also two junior orchestras for strings only. Thus every care is taken to ensure that the young players have had at least two or three years' orchestral experience before joining the Director's orchestra.

This orchestra might well stand as a source of pride to the institution, for it is the principal orchestra not only of the Conservatorium, but of Sydney itself. For its acquaintance with the greater symphonic works the city is entirely dependent upon the Conservatorium concerts. The repertory is, of course, founded on the classics, both for the good of the students and for the good of the audiences, and also as a condition of material success. Mr. Orchard has discovered, as so many others have discovered, that missionary work cannot stand alone in programme-making. In the long run, Sydney audiences, like London audiences, need to be offered works of known value as an inducement to encounter the unknown. With such safeguarding,

Mr. Orchard has been able to venture beyond the common repertory and introduce to Sydney such works as—to name those of British origin—Holst's 'The Planets' and 'St. Paul's Suite,' Elgar's Violin Concerto, Vaughan Williams's 'Pastoral Symphony' and 'The Lark Ascending.'

About fifteen symphony concerts are given during the year, six of them to large audiences of children, who are duly helped in their listening by Mr. Orchard's 'tales out of school.'

The orchestra also works in conjunction with the Conservatorium choir. Avoiding the standard choral works such as 'The Messiah' and 'Elijah,' which are performed by the exterior choral bodies, the Conservatorium choir is able to indulge in a freer choice and perform works like the B minor Mass and Beethoven's Mass in D. It has also given the first performance in Australia of Bantock's 'Sea Wanderers' and 'The Time Spirit,' and of two sets of Holst's 'Hymns from the Rig Veda.' The advantage of having a choir and orchestra of students is that the conductor may rehearse them as often and as long as he likes, and a performance may be put off until he is satisfied that all has been done to bring it up to standard. Mr. Orchard says that the greater part of a year's work went to the preparation of the B minor Mass.

Some years ago Mr. Orchard gave a performance of Bantock's 'Omar Khayyám,' the work causing a profound impression. This was prior to his advent to the Conservatorium.

Chamber music is diligently cultivated at the Conservatorium. There are first-year, second-year, and third-year classes, each of which meets twice a week, and concerts are given by a quartet of professors. The leader is Mr. Gerald Walenn, a violinist formerly well known in London (his brother is Mr. Herbert Walenn, the Principal of the London School of Violoncello Playing). As a result of the many public performances of this quartet, there has grown up at Sydney a school of chamber music listeners. Mr. Orchard declares that if a first-class Quartet like the London or the Léner came to Sydney it could be confident of filling the Conservatorium Hall (which seats eleven hundred) for at least two or three concerts.

There is, of course, an operatic class, and every year one grand opera is studied, the works hitherto undertaken being 'Figaro,' 'The Immortal Hour,' and 'Euryanthe.' The performances are given for a week during the last term of the year, with a double cast of principals.

The Conservatorium does not always put a closure on its work at the end of term. Twice a year during vacation it sends out a touring party consisting of a pianist, a violinist, a 'cellist, and two singers, to give concerts in remote places where very little, if any, good music penetrates in the ordinary course. Usually about six towns are visited, and the concert-halls are always crowded. The artists give their services, retaining only travelling expenses, and the net proceeds (often over a hundred pounds) are given to local charities.

These concerts are extremely popular and so much in demand that Mr. Orchard thinks that he could safely send out six parties a year, instead of two, were it possible to do so.

How the Conservatorium rises to a big occasion is shown by the programme of its Beethoven Centenary celebration of last year. During the week's festival, three concerts were given, the programmes of which included the first 'Rasoumovsky' Quartet, the Trio in B flat (Op. 97), and the Septet; the second 'Leonora' Overture, 'Abscheulicher' from 'Fidelio,' and the Violin Concerto; the third 'Leonora' Overture, the C minor Pianoforte Concerto, and the Choral Symphony. There can be few schools of music able to make so imposing a display as this.

Such in brief are the activities of the Sydney Conservatorium. It will be seen that far more than any kindred institution in London it is the centre of a city's musical life. Without it the musical people among Sydney's million and a quarter would be in a poor way. They could import famous artists now and then, as they occasionally do. But famous artists do not favour so widespread a touring ground as Australia, where hundreds of miles separate one concert platform from the next. They come but seldom, and the sum total of their efforts—with, perhaps, a fortuitous visit by a touring opera company—would make a meagre programme for the musically inclined. An organization, therefore, that keeps up a regular supply of choral, orchestral, and chamber concerts is a great asset to the city, and one, we gather, that is well appreciated. The public responds with good audiences. Appreciation of another kind is shown by the private citizens who have supplied the funds for about twenty open scholarships. Unofficially, Sydney is indeed a musical city. We have to qualify the statement because officially the city holds aloof from musical matters. The only substantial request made of the Municipality, that it should lower the pitch of the Town Hall organ to that of Mr. Orchard's orchestra, has hitherto been refused.

Mr. Orchard is now enjoying a short *Wanderjahr* which has brought him to London for the first time in twenty-five years. As it is no part of his plan to spend a purposeless holiday, he has occupied his time in exploring the Continent of Europe for music schools, seeking instruction and example, and no doubt discovering here and there that he had more to teach than he had to learn. His tour of inspection has taken him to Naples, Florence, Milan, Vienna, Salzburg, Prague, Munich, Nuremberg, Dresden, Berlin, Leipsic, Frankfurt, and Cologne. He says that he has been delighted with the cordiality and helpfulness with which his visits have been received everywhere. Asked for his impressions, Mr. Orchard talked chiefly of Vienna, where the intensity of the musical life struck him as being phenomenal. He found that two first-class opera-houses were running simultaneously, usually both full, and that if a symphony concert occurred on the same

evening as two operas, it would nevertheless gather a crowded audience. If at the same time a chamber concert or recital were proceeding, that, too, would contrive to fill its hall. Under these conditions, for instance, Mr. Orchard witnessed a scene of great enthusiasm at a Schubert recital given, not by a European celebrity, but by a local singer. At the opera Mr. Orchard attended the first performance of Stravinsky's 'Œdipus Rex' and on the same evening Alfano's 'La Madonna Imperia.' He was also able to compare the productions of

was eased by the fact that he had scarcely been long enough in this country to form any impression at all, except of the beautiful unconcern with which late-comers disturbed him at Covent Garden. At Vienna, he said, this would be considered neither clever nor polite.

As we write, Mr. Orchard is somewhere in Britain, an alert watcher for signs and symbols, unable to distinguish perhaps whether he is a home-comer from exile or a visitor to a strange land. Certain ready writers are fond of informing



Photo by

[A. J. Kent]

THE STATE CONSERVATORIUM, SYDNEY, NEW SOUTH WALES

'Turandot' at Naples and at Vienna, much to the advantage of the latter. At Vienna, he says, there was more art in the stage setting and action, and more truth in the whole atmosphere of the production. At Prague, Mr. Orchard found that people were just as keen in musical matters as they were at Vienna, and showed the same attachment for their own composers and works.

We would have liked to discover what impression our own state of musical affairs made upon Mr. Orchard after his experience of these highly musical nations on the Continent. We might have heard some flattering things, or some pertinent remarks that would have tried Mr. Orchard's powers of diplomacy. The situation

us that in the last twenty-five years we have converted ourselves into an entirely new nation, and on the whole are rather pleased about it. It needs one who has not been a spectator of the change to draw a sudden contrast between memory and actuality and to tell us whether we have suffered a re-birth or whether we are the same miscellany slightly re-sorted. We hope at least that Mr. Orchard will not find that we have grown deficient in habits of cordiality and hospitality to the friend from overseas, and that his after-thoughts of the visit will be stirred by many pleasant memories. Our readers, we are sure, will join us in wishing him continued success and honour in his work.

M.

SCHUBERT'S STYLE

BY RICHARD CAPELL

III.—ACCENTUATION

Schubert's song-writing represents a special agreement between music and verse not quite like any known before or since. Classical music never attained to his close terms with poetry. The later romantic music was to become more intimate with the poets even than Schubert's was—and, indeed, to the point of subserviency. Schubert's song-writing was in general a rendering of the mood of his enthusiastic reading. It was not a style of point-by-point illustration. But Schubert had eyes, he glanced rapidly, and he took in the main features of a poet's scene as no musician before him had done. The metre or the shape of some key-phrase in the text engendered the cell of a melody; and a hint of landscape, of atmosphere, or of an accompanying movement or gesture, struck his fancy and started in him picturesque musical figures of a unique vividness.

The action of literary influence had existed from all time in music; what was new was the degree of Schubert's free naturalism. Bach's music, of course, and Handel's, is full of derivations from the authors they set. The outcome was highly formalised in the stately manner of the time. Neither of those great men possessed literary taste, but again and again their melodies and recitatives make the impression of being a kind of sublime extension of the sound of poetic speech. The sound of words, and hence, too, the sense, are indeed to be reckoned as the more or less distant kinsmen of musical tones, and not alien allies. How would great poetry have fared in Bach's and Handel's hands? The problem did not arise, since their country was devoid of poets; and Handel, in all his years in London, cultivated no feeling for English letters, and consequently never approached the sensitiveness and subtlety of Purcell's arioso style.

Goethe came, and made all the difference to music. Mozart and Beethoven occasionally set his poems (e.g., 'Das Veilchen' and 'Wonne der Wehmut'), but Schubert was almost Goethe's offspring. Of a boy with a genius for music and a bent for poetry, Goethe, one day in 1814, suddenly made a man—the day (October 14) when the seventeen years old Schubert composed 'Gretchen am Spinnrade,' and so composed it that we cannot believe he could have done it better in 1828. Let us remember how modest and tentative was all Schubert's instrumental music at that time and for long after. Dozens of the most admired songs came before he was fully himself in symphony, quartet, and sonata, in which his first memorable attainments were the unfinished C minor Quartet of 1820 and the unfinished B minor Symphony of 1822. There are abundant records to show how Schubert was accustomed to be seized and transported by the chance reading of a poem—Spaun's account, for instance, of the inspired creation of

'Erlkönig,' and Randhartinger's of 'Die schöne Müllerin.' We know how he lived among versifiers, and himself attempted once at least to put one of his deepest experiences into rhyme. It is our advantage that this passion of Schubert's should have rendered to the language of music, as he had learned it, such new, living forms and glowing colours; and also that it was not, for all his transports, a disintegrating passion—that music, after all, came first.

Admirable works were built on different bases before and after. The beauty of the agreement which he reached does not invalidate the grandeur of 18th-century formalism, any more than Schubert's art was impaired by the engaging subtleties of the song-writing of a later generation for whose taste his style was not nearly literary enough. The time came before the end of the century when such a practice of Schubert's as his repetition of every one of Goethe's lines in the course of a song (e.g., 'Wer nie sein Brod') seemed intolerable. Well, Wolf's concentration and exquisiteness are good; and so also the freedom and eager stride of Schubert's musical movement. Later still, certain broken songs from which the literary conscience has worked to expel songfulness have made Schubert's style often look simply reckless—recklessly musical. Music after all was the channel of Schubert's mind, a broad main stream which took in swelling tributaries but remained master of them all. For his time he was singularly susceptible to the extra-musical influences; but we at the distance of a few generations see how far he formalized these influences. He, *le plus poète*, was too much the musician to be diverted into any not recognisably musical way. His ordinary working methods were thoroughly traditional—and traditional even, in some of the early pieces written during pauses of his inflamed fancy, to the point of quaintness and primness. Witness the setting of Goethe's 'Sehnsucht' of December, 1814, in which a swift, anapestic lyric has all the wind taken out of its sails by Schubert's succession of demure little recitatives and coy warblings. At the other end of his career, there is the astonishing 'Doppelgänger,' in which the word is closely hugged from line to line, giving the casual listener the impression of the loosest sort of dramatic arioso, but in which there is an underlying plan of four-bar phrases, of the utmost terseness, that calls to mind the classical passacaglia.

The tune in Schubert springs from the poet's tune. Sometimes the suggestion is to be traced to the contour of a striking phrase, at other times to the general swing of a metre. A bold lilt with plenty of trisyllables and double or triple rhymes caught his ear and awakened tunes in his head. His romantic poets revelled in such a movement (to give an English equivalent) as 'Bird of the Wilderness, blithesome and cumberless!' In many of Schubert's songs we can imagine him as having hummed over some such verbal tune until it grew into a full-fledged melody. His ear was unsophisticated. Experiments in classic metres,

dear to several of the German poets, meant nothing much to him. He could set the asclepiads of Hölty's 'Wann der silberne Mond durch die Gesträuche blinkt,' like Brahms after him, without a suspicion of their form. (Observe, by way of comparison, Wolf's scrupulousness towards Goethe's elegiacs in 'Anakreons Grab.') But Schubert, given a simple ripple of rhymes, was off like a bird. This sort of thing was the delight of his easier hours:

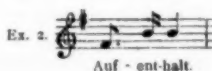
Herze, das sehnende,
Auge, das thranende,
Sehnsucht nie endende,
Heimwärts sich wendende
Busen, der wailende
Klage verhallende,
Abendstern blinkender,
Hoffnungslos sinkender!

If Schubert's melody was suggested by the poet's phrases or metre, what of his lapses into false accentuation? Well, when these occur, Schubert has, we shall find, just seized, or is about to seize, on a point in the text which has appeared to him of superior importance. His susceptibility to the tune of words is proved somewhere or other in nearly every song he wrote. But when he had hold of the heart of the matter it was enough. He fitted music insurpassably well to the text at the crucial points, and was apt to leave a certain looseness elsewhere. This was not only because he often worked in too debonair a mood and with strokes too broad and rapid for such perfected attentiveness to the verbal stresses as is found in Hugo Wolf's style; it was also because musical form as he knew it had claims of its own to which it was only proper that a text, no matter how august, should make allowance. Here was the traditionalist in Schubert, the Schubert who was too deep in music to abandon it by an eccentric leap; who moved, indeed, but in a way which he made sure did not lose him the element that was his breath. Wolf was similarly a traditionalist, whose later art was to ripen in the light of Schubert's, Schumann's, and Wagner's examples.

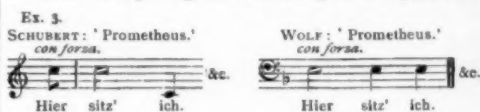
'Aufenthalt' shows us Schubert's method typically. The melody is dictated by the force of the stresses in 'Rauschender Strom, brausender Wald, starrender Fels.' The musical translation is magnificent:



Let us call these feet choriambi. In the poet's fourth line the stress is shifted. 'Aufenthalt' is a dactyl. But Schubert must have a final heavy syllable to set off against 'Strom,' 'Wald,' and 'Fels.' For the sake of musical symmetry he brings 'halt' in on a down-beat. Wolf can better be imagined writing something like:



We are not for a moment deploring Schubert's practice, while sensible to Wolf's delicate pains. The generations of men lose here to gain there. The careless rapture of song which came in with Schubert went out with him. Even the positive negligences here and there discerned in his accentuation are an insignificant charge on a music so swift and joyous and untrammelled. Here is one in 'Prometheus' which is noticeable if we are comparing Wolf's setting of the poem:



and again:



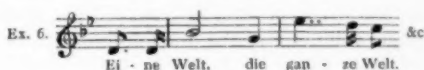
where the point of the hero's boast is, as Wolf has made plain, that he will found a race of freemen 'like unto Me.'

However, arbitrariness in Schubert is casual, and rare at that. In principle he was all against such high-handedness as is found in Brahms, who can hardly have had an ear for prosody, and who in some of his supremely fine songs seems to have fitted verses to an existing melody (e.g., 'Wie bist du MEINE KÖNIGIN').

Wolf would not have set the first phrase of Heine's 'Atlas' with Schubert's disregard for just emphasis:



But passing to the very next words, we observe that for 'Eine Welt, die ganze Welt' Schubert has found the perfect match. That, then, is what has struck his fancy—a world, the whole world of woe, is my burden.' For that key-phrase he devised a finely adequate motif. It formed the musical cell from which the rest grew. In this phrase 'Eine Welt,' the 'eine' has suggested the strongly marked 'anacrusis' or up-beat by which the musician conveys a gathering of forces for the uplifting of the burdensome 'Welt':

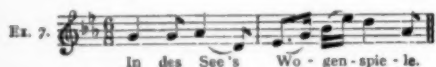


By an extension of the idea, all his exordium must, he feels, be a preparation for that rising minor sixth and weighty minim. Working back, then, he sets the opening words twice over to a motive which, while it does not, as we have seen, fit 'Ich, unglücklichste,' serves to assure his principal

stroke by minor attacks at the same spot (anacrusis of semiquaver instead of dotted quaver and semiquaver, interval of fourth instead of minor sixth).

Working further back still, he sets the bass of the pianoforte prophesying with a fragment, likewise anacrusis, of the 'Atlas' motive. 'In a word, 'I' is nothing and the intolerable world everything. The whole theme (to which the double striking of the tonic is preliminary) is now one of symphonic grandeur.

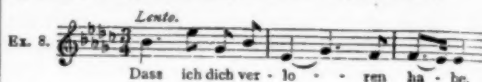
Those familiar with Wolf's vocal writing may feel that Schubert's practice of placing prepositions and conjunctions on an important beat needs excusing. The apparent stressing of 'in,' 'auf,' 'wenn,' and so on, is frequent; as, for example:



Wolf's inclination was to make his writing fool-proof by lifting the weight from such an 'in'; but that is not enough reason for wishing for anything in Schubert's music that would be detrimental to the breadth and ease of its periods and their natural songfulness. There is to be prized in Schubert an overflowing spirit, care-free and irresponsible almost, whose like is not to be met with in music. The lines just quoted would not, as a matter of fact, have been set otherwise by Wolf—simply because he, with his acute and searching mind, would not have condescended to touch Bruchmann's trifling barcarolle, or any other of a hundred such texts of Schubert's, whose words were in themselves idle, not worth a significant style of declamation, and yet served well enough to release in Schubert the spirit of the burgeoning May morning, and song in a kind of natural, wild state.

But we have also said that the stressing of the prepositions is apparent. It is actual only to the literal-minded singer who has not got beyond counting beats and bars to a feeling of rhythm. Schubert did not reckon on an interpreter to whom words would be meaningless. Thought for the words formed part of his general charge to the singer: without which thought the actual musical effect of the songs is impoverished. There is a rhythmical impoverishment if the singer considers nothing but note-values, and sings his part as a clarinetist would play it. The voice is rare that can match the purity of the clarinet's tone, but the singer has another means of interest, and that is the accent which is dictated by the verbal interest. In the first bar from 'Am See,' quoted just above, the singer will not give the usual down-beat accent to the first note, for the word 'See's' claims a special stress. In the next bar the first beat is strong and the second exceptionally weak. The metre is indicated by the note-values, the rhythm by the words; and due observance of the latter, which often results in the effect of a cross-rhythm against the pianoforte, makes one of the charms and subtleties of Schubert's song-music.

The opening of 'Am Grabe Anselmo's' is an example of the sort of phrase that is often spoiled by being sung metricaly and not rhythmically:



It is not one of the great melodies which can survive almost any rough treatment. It is modest, and begs for a little sympathy. The phrase quoted, taken without words or harmony, is not very significant. It is enriched on the one hand by pathetic harmonies, and on the other by the moving cry in the text. 'Verloren' is, of course, the heart of the phrase. 'Dass' is hardly anything, and 'habe' is not much, compared with that inconsolable word, which should appear written in fire before the singer. The only accent worth mentioning, then, falls on the first beat in the second bar; and the singer has no other for some time until he comes to the word 'Grabe.' But observe how Schubert was at pains, even in this youthful and quite secondary song of his, in which pianoforte and voice keep very much to the same theme, to distribute the interest. For while the voice throughout the first bar is leaning forward, as it were, towards the second the pianoforte has a heavy dominant seventh upon the word 'dass,' which it at once resolves. It is, in fact, concluding its prelude while the voice begins. Then in the next bar Schubert has strongly accented the second beat in the pianoforte part, while it is quite out of the question for the voice to stress its corresponding note. In effect, while the metre of the two parts is the same, the composer has indicated different rhythms—but indicated them insufficiently, if the singer is one for whom a peremptory-looking down-beat can obliterate the thought of the loss of Anselmo, his dearest friend. In short, the question of the prepositions in Schubert is simply solved by the singer's sense.

THE DESTINIES OF MUSIC

BY LEONID SABANEEV

It may very well be that music in general is 'finished'—music as an historical document of the culture of the European world. Personally I am more and more inclined to this exceedingly pessimistic opinion, though I confess that I should be very glad if I were mistaken.

The fact is, any sphere in which the phenomenon of culture is created is a finished, a limited sphere. From one and the same material, such as sounds manifestly are, it is impossible to produce indefinitely that which is ever new and at the same time conforms to the conditions of the beautiful. This domain is already built over, as it were, and there is no room for anything else, and nothing else to build. All the beautiful music is more or less written, and if we may conjecture that a little still remains unrevealed, it is only a drop in the ocean of what has been accomplished. The

times have gone when it was possible to compose Schubert's 'Forellen' melody, and it was new and fresh and powerful. Music then had space at its command, and much of it was unexplored. There was much of the mystery that always goads and stimulates art, and the tonal realm still contained naïve and simple melodies as yet undivined. Now it is so no longer. Everything has been thoroughly studied, all the melodies have been composed, all the harmonies, right down to the most incredible, written. It is inconceivable that anything great and at the same time simple can now be produced. Freshness has vanished. In musical creation it is no longer sought; the quest is for the extraordinary and, what is more, for certain degraded, monstrous abortions of the tonal organisms. Mystery has disappeared from the realm of music, everything has become plain and easy to understand—as is the case throughout the world, which has also lost its mysteriousness, has shrunk and diminished from the once unfamiliar and spacious world to the dimensions of the wedding tour of some worthy clerk. I have not the slightest desire to talk in paradoxes, but for me it is clear that the annihilation of mystery in the world, its 'accessibility,' has also destroyed the sense of mystery in the hearts of men, has made their psychology dull and ordinary. Culture is completing its cycle, and our contemporaries who have witnessed the putting together of this extraordinary structure, like the Romans of the Decline are hardly in a position to appreciate the greatness of what has been attained.

Music has grown old. It often happens that old age creeps on unobserved at first, and all at once we notice that 'the man has aged.' Such is the case with music. It seems suddenly to have wrinkled and withered, and this has occurred of late years, almost during the war and post-war period. Musicians have apparently ceased to love music, at all events with that great and intimate affection which they formerly bestowed upon it. I personally have a very real feeling that the 'oxygen' which existed in the psychological atmosphere before the war has now disappeared, so that music has no means of breathing and becomes organically useless, even to those who once occupied themselves with it enthusiastically. Owing to a certain inertia, as parts of the immense mechanism of the life of cultural music, wound up in bygone times, the wheels of the musical world still move, but there is no vital power in them. And the attitude to music has become different. I am not disposed to argue concerning tastes, especially as we know how strong is the force of habit and that we can even grow accustomed to any kind of vileness. But I am thoroughly convinced that it is impossible to love the contemporary music of, let us say, Stravinsky, with the love which our generation gave to Wagner and Bach. Nowadays they are interested in music, but they do not love it, whereas it used to be an object of enthusiasm; it was cherished like a human being, and even

more than a human being. It produced a trembling, a state of ecstasy; but now the leader himself soothes the feelings of his audience, and declares that expressiveness is unnecessary, that feeling is provincial, that romanticism is the religion of old maids.

If everything rests on another plane, if instead of the category of beauty, ecstasy, adoration, they propose the category of amusement and 'interestingness,' then I will not argue. Beyond all doubt the music of Milhaud and Stravinsky is far more interesting than Wagner's or Bach's, just as the scenario of the cinema and novels of adventure are considerably more amusing than what is called 'great literature.' The very approach to music is altered. Something different is expected and desired of it. The fundamental meaning of the modern anti-romantic and other fashionable tendencies consists precisely in the fact that the artistic organization has changed.

The change is undoubtedly due to the influence of the hurried march of civilisation (not of culture—the two concepts must be strictly differentiated). The fundamental attainment, or, more correctly, the inevitable consequence of civilisation, is the extension of the market at any cost. Everything is democratised, or, better, 'vulgarised.' This is all very well when it is a question of tramways or telephones, but we get a rather different picture when the process of extension connected with vulgarisation embraces art.

Music in its fundamental form, in the roots from which it sprang, owes its existence to a certain musical temperament of the soul, which in its turn produces the actual tonal phenomenon of music. I am not so naïve a thinker as to imagine that in the early days the world was on the whole more poetic, and man in the mass more musical or less practically and materially minded. There has always been an overwhelming majority remote from art of any kind. And, conversely, there are to-day many high-minded men—possibly even more than formerly—with music in their soul. The difference between past and present does not consist in the number of representatives of this or the other conception of the world, but in the fact that in earlier times the musical art was exercised, was employed and cultivated only, or almost only, by those who had a natural and innate propensity for music, a musical temperament. The cultivation of music in daily life was the outcome of this temperament, this propensity. Now, owing to the extension of the area of musical culture, it has taken possession of several spheres which formerly had no interest whatever in music. People who are by nature essentially non-musical, who have no intimate concern with music, have been gripped by it: civilisation has induced them, almost forcibly, to enter the world of musical phenomena. This is by no means democratisation. Democratisation is the extending of the phenomenon of art to new social classes who are inclined to it, but who, owing to political or

economic causes, have hitherto lacked the possibility of associating themselves with it. But the phenomenon in question concerns the almost mechanical, partly elementary process of dragging into the world of art and musical culture those who have no inward inclination for it, and who find themselves there simply because the atmosphere of civilisation makes it imperative that everybody should have at least a verbal knowledge of 'everything about everything.'

Hence the present-day hypertrophy of the phenomena of fashion in music. Fashion has always existed, but there was a certain equilibrium between it and the inner question of art. Fashion imposed its seal, but it was not *essentially* concerned with art. Nowadays the equilibrium has been destroyed; fashion absorbs the phenomenon of art almost entirely. The musical world is filled to overflowing with a mass of non-musical people, who nevertheless are assigned, as it were, to the world of music, who work and act in it. They may be managers, publishers, performers, composers, critics—it does not alter their fundamental non-musical nature. It seems that it is possible to be at the same time a composer and a non-musician. The musical world, which earlier was hierarchically constituted, organizing within itself groups of amateurs around a sincere and trustworthy musical centre—represented by the great composers—is now chaotically constructed; the inner musical forces which formerly organized it have grown dim and feeble, and consequently it is subjected to the action of the general principles and forces working within it, primarily economic factors: questions of sale and offer—the game of love of fame and patronage—extra-musical problems in general.

Music is by nature a profoundly meditative art. It needs quiet surroundings and, more than that, it demands concentration on the part of the musician himself. Modern life is not very helpful to this, nor to the formation of the psychical type of the man of concentration. The rhythmic of life have become anti-musical. This is keenly felt at every modern performance of the old things; it is difficult to listen to them, as they are out of accord with the rhythm of life, and one has somehow to reconstruct the inner rhythm to which one is accustomed and which for contemporary man is, of course, inert, into something archaic, slow, and tranquil. He keeps pace with the general rhythm of the city and no longer notices his impetuous tempo; it is easier for him to adhere to it than to slow down. The rhythms of Bach, and even of Beethoven, become like a horse waggon which has intruded upon a great street crowded with motors. It is difficult for it to get along, and it hinders the traffic. The reception of music, which used to be simple and easy, direct and natural, demands a certain expenditure of energy—to extricate itself from the contemporary rhythm and to avoid getting into it.

The musical world of to-day is diluted by elements essentially foreign to it, which neverthe-

less find a place in the musical profession. Music is, of course, not merely a profession—it also includes psychology. Nowadays it is a profession and nothing more. Non-musicians, who follow music cannot behave otherwise than they do, and it is not they who are to blame, but the process which attracted them to a strange world for which they had no inward need. They regard that world, not as something extremely precious and satisfying in itself, for the sake of which it is worth while living, but only as a casual profession, cold and abstract. Publishers issue the works of composers, but they might have dealt in soap; a manager runs Jascha Heifetz, but he might have run a menagerie of lions. A composer writes symphonies and oratorios, but he might have been a good commercial traveller; a critic turns out articles on music and analyses its qualities, but he might have written on politics or traded in electric lamps.

All the curious phenomena of the new music depend directly on the indifference with which the inundation of the musical world by strangers to it is received. People also listen to music with indifference—listen, because in our civilised world it is 'the correct thing' to attend concerts, and not because of an inward urge. The number of sincere concert-goers is insignificant. It is just in this that there is no democratisation, but there is vulgarisation; it is possible that those who have music in their souls cannot afford expensive concerts, and so the latter are filled with a crowd of uninterested snobs. They do not receive music 'musically,' but by other paths. More important for them are the label, the 'firm,' the celebrity of the performer or the composer, his vogue, a good advertisement, a skilfully conceived title of a work—and not the direct impression. If the same music bore the signature of an unknown person and not of a celebrity, nobody would notice it, neither the critics nor the public, nor even the composers themselves; on the other hand, anything signed by a 'name' arouses enthusiasm in advance. The motive and purpose of the composers' activity are not supplied by a musico-creative process unique of its kind and incapable of repetition, nor by creative experiences which can be compared in intensity with erotic and mystical experiences only, but by various extraneous circumstances—material success, fame, notoriety, and lastly, the mere inertia of existence. Hence the striving for tricks, for the amazing and the diverting, since these new non-musical workers who have invaded the musical sphere neither understand nor receive musical categories, and to them these purely musical experiences are an incomprehensible language. They understand the other, the external lineaments of the musical art, which consequently presents itself to them deprived of its essential characteristics, but still preserving a superficial, lifeless resemblance to that art. Lacking its essence, conserving a certain semblance of its form, and constantly losing it because the form is conditioned by the spirit, music now

becomes a dance of corpses, as it were; and its mechanisation, the fashionable doctrines of aromanticism, impressionism, and so forth, are only the natural consequences of the process I have just described.

Hence in this new musical world, composed for the most part of persons who lack the musical temperament, tradition has died out and a criterion is lost. People organically foreign to the musical language, though accustomed to the sounds, cannot form a plain and direct opinion, just as anyone ignorant of a language cannot judge of the quality of anything written in that language. Their opinion is based on incidental circumstances and methods; they are guided by the strength of the editorial puff, by the notoriety acquired in various ways, by the cleverness of the tricks and the amount of amusement derived from the thing they have heard, by the number of the extra-musical impressions. They love music, but it is with an epithelial love; in the best case they have a gastronomic fondness for it, just as they are fond of wine, and tobacco. In this sort of love, habit plays a great part. Some are accustomed to 'smoke' Bach, others Stravinsky—but essentially it is one and the same thing. This accounts for the possibility nowadays of composers who invent a method of playing the pianoforte with the elbows, or introduce new instruments into the orchestra, such as domestic utensils, electric bells, oyster shells, and whips. Before long we shall surely have choruses of dogs and frogs, pianoforte-playing with footballs, and other acquirements. The musical art has offered its hand to the circus and the music-hall turn. In the view of the indifferent crowd the incomprehensible but still 'esteemed' language of Beethoven's symphonies and the hubbub of the new orchestra of oyster-shells and gudki* are one and the same thing.

There is a vast difference between innovation in art and these new phenomena, and an immense gulf separates the attainments of art based on the development and refinement of reception, such as were the stages of Wagner, Debussy, and Scriabin, from music the nature of which is based on the coarsening of reception, on its reduction to the non-musical level. At one time very great and advanced musicians understood the language of the new attainments of genius. Contemporary geniuses, on the contrary, appeal to a public very little versed in musical impressions, who are quite indifferent as to what they hear, and who therefore react to cacophony without any concern. In our days a similar substitution of ideas has come into use—the reactionary and retrograde and, what is more, the atavistically barbarous are mixed up and put forward as the new and advanced. The contemporary tendencies in their typical, their extreme, forms are profoundly reactionary and not 'advanced'—they denote, not the perfecting of the language of tones, but its reduction to the neutrally-chaotic state in which it was before the

era of tonal culture. Then also savages played on instruments of percussion and blew into oyster-shells, and a savage of this sort might be expected to perform on the pianoforte with his elbows—which is now given out as the 'latest achievement.' The cold and raw air of the street has burst into the musical hot-house which was created and cherished by the ages. The precious plants of music perish, and a victory is celebrated by an ochlocratic, barbarous, primitive taste, which is often masked by beautiful literary phrases; but the essence of the matter is not altered thereby.

In our time the structure of the musical world has been destroyed. I know that there are many musicians and many of the public who have preserved their feeling for music, who for a quarter of a century have suffered from the mockery of their ears and of their faculty of distinguishing the qualities of resonance—a faculty which is wanting in their gay and happy contemporaries, who care not whether it is a Beethoven Symphony or the banging of utensils. The criterion is lost, and the composer's world is filled with charlatans and maniacs, for whom every one respectfully makes way, since any of them may suddenly be declared to be geniuses, and nobody likes to risk his reputation as an up-to-date connoisseur of modern music. In the schools of music and the conservatories training will soon be generally discontinued, for there is nothing to teach now, 'everything is permissible'; the musical boots can be wrongly sewn and everyone will wear them as the handiwork of innovators. But it is not quite so simple to reinstate that which has fallen to pieces before our eyes. History, of course, does not repeat itself. Mankind cannot restore the lost simplicity. It is possible to assume it, and to play at Bach and Handel, but it will be the pitiful picture of an old woman who rejuvenates and beautifies herself, but from whom comes the breath of decay. Such are the new composers. They pretend to be naïve, but it is only pretence. When they are simple they are savages. For a great and simple art, such as it was down to Wagner's time, the tonal realm is exhausted. It only remains to create ingenious things, but composers have little ability or desire for this. The evident tendency is rather in the other direction—they want to be silly and frivolous. Contemporary music takes the form of a ponderous and laboured joke, requiring for its production a vast number of people, wearisome rehearsals, the discomposure of the audience, and enormous expense which, in the main, is never recovered. Is it worth it all? There is nothing more stupid and distasteful than a ponderous and expensive joke. And to re-create an atmosphere of serious music it is necessary to begin all over again, to re-organize a musical world of musicians, to create a new line of tradition, a new culture of precious things, old and new. Nevertheless this task will certainly have to be undertaken, if true musicians do not wish their art to be handed over to new and strange men, to be plundered and for-

* The gudok (pl. gudki) is an ancient Russian bowed instrument with three strings. (Trans. note.)

ever ruined. The tragedy of the situation consists in the fact that there is little possibility of such restoration; that there are very many data indicating that all these processes are not fortuitous; that decay has overtaken music, not through negligence, but owing to its completed growth; that music has aged in a natural way, has grown old together with European culture, which is approaching its end. The tree of culture, which formerly produced the fine flowers of music, can no longer do so and yields only malformed fruits. Let us hope that from them will be scattered on some future soil the seeds of a new art.

(Translated by S. W. Pring.)

'BORIS GODUNOV' AS MOUSSORGSKY WROTE IT

BY M.-D. CALVOCORESSI

III.—THE COMPLETE 'BORIS GODUNOV'

For the sake of brevity, the complete 'Boris Godunov' may be described as consisting of the first four scenes of the initial version (to which Moussorgsky made a few additions between 1872 and 1874), a new and considerably enlarged version of the scene in the Tsar's apartment, the Act in Poland, the Council and the death of Boris, and the Revolution scene.

I have already stated that of the first four scenes, two contain portions now revealed for the first time. It will be convenient to start by examining those portions whose function in the whole musical and dramatic scheme of 'Boris' is, I repeat it, all-important.

The first scene ends, not with the chorus of the Wandering Pilgrims, as in the 1874 and subsequent editions, but with a discussion characteristically stolid in tone between the people, who express their bewilderment, and wonder who the Tsar may be whom they are urged to yell for. The Police Officer interrupts their dialogue and orders them to be at the Kremlin on the morrow, there to await instruction. They accept the inevitable as a matter of course: 'If we must shout, why not shout at the Kremlin? All the same to us.'

The music of this final section is built upon a simple, very telling working-out of the opening motive, which by this reappearance acquires its full significance, and is asserted with the emphasis due to so important a theme (see January *Musical Times*, p. 19, on the point of its importance). It sets in in A minor (I leave questions of modes untouched, so as not further to overburden this article), following without modulatory transition upon the A flat major of the Pilgrims' Chorus—a typical instance of the abrupt but apposite changes of key to which Moussorgsky resorts whenever he feels them advisable, to the great distress of his censors—and gradually reverts to C sharp minor, the initial key of the Prelude: so that, both thematically and tonally, the structure of the whole scene is perfectly symmetrical and rounded-off.

The section is also significant dramatically. It emphasises an essential point: the indifference and ignorance of the people whose fate hangs in the balance. M. Igor Gliebov, in the admirable pamphlet from which I have quoted already, points out that the very words, 'No matter where we shout: all the same

to us,' predetermine the character and tone of the Coronation scene.

The scene is not, as Rimsky-Korsakov made it, mere operatic pomp. The people hail Boris not willingly, but under compulsion—and, accordingly, in a surly, lifeless way. Shuisky urging them to rejoice is but another incarnation of the Police Officer with his cudgel in the previous scene. Moussorgsky could very well have written a scene of pure pomp and splendour and unmixed joy, but he did not. Even his choice of the 'official' tune of the 'Slava' [Glory be] indicates the character he aimed at and achieved—one of constraint. From the beginning to the end of the scene, as Moussorgsky wrote it, there is no progression. The whole scene remains at a standstill, as if frozen.

In the scene in the cell, the narrative by Pimen of the murder of the Tsarevich serves to knit the plot (a plot within a plot, as I shall presently show), by stimulating Grigory to action exactly as the second narrative—in front of the Tsar and Council, that of the miracle accomplished on the tomb of the Tsarevich—serves to bring about the final collapse of Boris. Indeed, Moussorgsky's stage directions ('Grigory listens intently; Grigory rises majestically,' &c.) mark the particular significance which he ascribes to it in this respect. And the musical functions of the narrative correspond to this dramatic significance. From the point of view of musical texture, let it be noticed that the main element of the first narrative is:

Ex. 1.



and that of the second is:

Ex. 2.



Truly a noteworthy example of adaptation to contrasting ends: on the one hand gloom and tragedy, on the other mystic serenity.

This main element (Ex. 1) undergoes various transformations in the course of the narrative, and the first form in which the Dimitri motive is introduced:



emanates from it directly. The derivation as previously known of this Dimitri motive, from the opening motive and from a motive expressing in a more general way the sombre forebodings of

Tsar Boris, was referred to in the January number. Now, with the complete text of 'Boris Godunov' before us, we have the genealogy of the motive in full: a genealogy whose significance is commensurate with the special importance of the functions which the motive fulfils in the course of the work.

This constitutes a signal example of Moussorgsky's art of preparing, heralding, and, if need be, dovetailing. His method is as original as it is effective. Throughout the score of 'Boris' we can notice seeds that germinate each in due time, brief passages embodying allusions to, or containing germs of, music that will unfold itself later, and playing a part in the extraordinary unity of texture that characterises 'Boris.' We may not perceive these as leitmotives whose reappearances and transformations need be watched: they do their work all the more thoroughly and subtly for that reason. Quite possibly, Moussorgsky was not conscious of every connection that arose as he wrote the music of 'Boris.' It is quite admissible that the main elements, at times, just grew out of one another, their mutual relation being as logical, as inevitable, as that of a branch to the root of the tree.

This may or may not be the explanation of analogies such as this: during the Secretary of the Council's speech to the people (Scene 1: 'Boris, despite our entreaties, refuses the crown . . .') we hear music



which foreshadows both the character and the actual design of motives that will be extensively used in connection with Tsar Boris; for instance, of



which underlines more especially his preoccupations and fears.

Most of the parts that were transferred from Moussorgsky's early opera 'Salammbô' to 'Boris Godunov' are linked with their new surroundings in some similar fashion. In point of fact, the motives from the Council scene to whose relation with the opening motive I referred (January *Musical Times*, p. 20, Ex. 4), are part of the music taken from 'Salammbô.' So is the motive introduced in the second version of the Tsar's monologue, as mentioned in the quotation from Prof. Gliébof (May *Musical Times*, p. 410), which I had also adduced for its connection with the same motive—quite forgetting at the time to refer to an essay by the Russian critic, Karatyghin (published at Petrograd in 1909), in which all such transfers are catalogued. But the facts remain: if we did not know that the passages in which these motives occur were taken from 'Salammbô,' we could never suspect that they were not originally devised for 'Boris'—except perhaps in one instance, the last bars of the Tsar's dying prayer, which may appear, especially to those of us who are wise after the event, to stand somewhat stiffly among their surroundings. In every other case, not only the eminent appositiveness but the continuity of texture

and the thematic relations would preclude the suspicion.

So much for the unity of texture of 'Boris.' The unity of structure may be shown in a very few words. The balance and proportions of the structural scheme are almost faultless (if it is admitted that the insertion of the Act in Poland—merely a long intermezzo, charming or impressive in parts, but at times, I think, tedious—need not be placed on the debit side of the structural account, then one may strike out the word 'almost'). At the beginning, the people are seen clamouring, by order, for Boris. At the end, the revolution scene, that soul-stirring conclusion of what is probably the most soul-stirring lyric drama ever written, shows the same people in revolt, hailing the usurper as blindly as they had hailed Boris. Within the compass of this social and political tragedy (to use Prof. Gliébof's words) is enclosed the tragedy of Tsar Boris, from his first appearance in the Coronation scene (with the words, 'My soul is sad, a secret terror haunts me'), and from Pimen's first narrative, to his death, brought about by the shock of Pimen's second narrative as well as by his fear of the ghost that haunts him and of the advancing Pretender. In the initial version the balance is different, but no less perfect. From the people clamouring for Boris, and Boris coming into contact with them after being anointed, the action moves speedily towards the point at which Boris is again in contact with his people, but in an atmosphere of anguish and revolt; and thence towards his death.

Stassov, by a piece of careless writing, had established the notion that Moussorgsky, having composed the Revolution scene, had tried placing it alternatively before and after the Death scene. We know by now that Moussorgsky did nothing of the kind. The reversal of the order he adopted produces indeed an appalling anti-climax. It is possible after a fashion—and, unfortunately, all producers of 'Boris Godunov' according to the Rimsky-Korsakov arrangement have availed themselves of the possibility. It is likewise possible to place the scene in the cell before the Coronation scene, as was done at Paris in 1908, and perhaps elsewhere—so that (as one critic remarked at the time) one first heard Pimen deploring that a regicide should be holding the throne of Russia, and afterwards witnessed the regicide's coronation. If one overlooks such things as these, if one is mindless of musical fitness and gradation, one may indeed allege that 'Boris Godunov' is loosely constructed—especially if a couple or so of the keystones in the structure are knocked out as well. I remember hearing in France the story of an officer who said to a private: 'This button of your tunic is loose.' Upon the private respectfully protesting, the officer tugged at the button for a minute or so, twisted it, considered matters for a while, and finally, drawing out a pocket-knife, cut the threads, remarking, 'There! you see it *was* loose!' Thus, but not otherwise, is the looseness of 'Boris Godunov' demonstrable.

Now that we have the whole text of 'Boris Godunov,' can there be any reason for not producing the work in its entirety? The only one which might be adduced is, it seems to me, the length of the score. It is not a very good reason. 'Boris Godunov' is no longer than the 'Götterdämmerung,'

the 'Meistersingers,' or 'Parsifal.' Surely, what is done for Wagner's masterpieces can and must be done for Moussorgsky's. The complete version is longer than the primitive version, but makes up for its length by affording opportunities for relaxation and points of repose which, far from breaking or unduly delaying the course of the action, co-operate in it. In the scene in the Tsar's apartment, the songs and games are not only delightful in themselves, but serve a definite purpose. They evoke an atmosphere of peace and potential happiness, and impart a particular significance to the sudden irruption of Boris, grim and shaky, furious at seeing the old nurse startled by his appearance. The episode of the parrot is a gem of poesy and music (I can remember a production of 'Boris' from which it was cut out, as it usually is; but by way of compensation, a special point was made of including in the stage settings a large cage containing a stuffed parrot), and has its function in the display of the psychology of Boris: the noises announcing the parrot's escapade startle him not a little; when his son brings him an account of the humorous happening, he listens with obvious relief. It has already been pointed out that the Act in Poland provides plenty of relaxation. Producers have even availed themselves of the Polonaise in it to introduce a little dancing—which is a venial sin in comparison with the instances of omission and commission of which I have spoken in the course of this survey.

To sum up, in 'Boris Godunov' the interest is extraordinarily sustained, balanced, and well distributed. The effect of the cuts practised so far was to illustrate the truth of the old paradox that 'cuts make plays and musical works longer' (it is intentionally that I call it a paradox, not a 'bull'). The only 'Boris Godunov' which should be performed from now on is the unrevised and complete 'Boris Godunov' which appears at a time when many of us had almost given up all hope of the original manuscript ever being published.

THE JEW'S HARP A CENTURY AGO

BY ANTHONY CLYNE

Just a hundred years ago Eulenstein created a sensation in London by playing upon sixteen jew's harps. This expert performer played before George IV., and seems to have been a really fine musician. He had a very successful career in Germany before coming to London, and later in Scotland and at Bath. We must not imagine the instrument he played is beneath our notice. It is small and simple to make, but by no means simple to play with real musicianly skill. Unfortunately most of us derive our impressions of its performance from the raucous and unmelodious exercises of callow youths repeating vulgar and trashy tunes. Played thus, it produces excruciating cacophony, but so does any other instrument managed in a similar fashion.

A hundred years ago there was considerable interest in the instrument. Sir Charles Wheatstone, the founder of practical telegraphy, at that time published an elaborate essay on its technique in the *Quarterly Journal of Science*. Wheatstone was then an excessively shy young man of twenty-five, ostensibly engaged with his brother in the business in the Strand, inherited from their uncle, of a

musical instrument maker. Wheatstone had gone there at fourteen, spending most of his time in researches in acoustics. His investigation of the jew's harp was but a small fraction of his vast study of sound and sound-producing apparatus.

Why the jew's harp should be so called remains an enigma. This was certainly the original form of its name, according to the high authority of the 'Oxford English Dictionary,' though no connection with Jews has been discovered. Some etymologists, uneasy at this obscurity, have endeavoured to trace the origin of the name to some relationship with 'jaw,' making out it was a 'jaw's harp,' others to some relationship with the French 'jeu,' meaning 'play.' They have failed to establish any case. Of old it was commonly called a 'jew's trumpet,' a name that may still be heard in some localities.

The jew's harp has been known throughout Europe for many centuries. In France called 'guimbarde,' it used to be called 'trompe,' a name still sometimes used, reminding one of its old designation in this country. In Italy it has various names, the most usual being 'spassa-pansiero.' In Germany it was formerly called 'Maultrommel,' or by some 'Brummeisen.' It was in Germany that the interest in it of a century ago first arose, when all manner of novel and ingenious musical instruments were being experimented with. There the instrument was then rechristened 'Mundharmonica.'

The memoirs of Madame de Genlis first drew serious attention to its musical capabilities, by an account of the performances of Koch. He was a poor German soldier in the service of Frederick the Great. One night he was on sentry duty beneath the King's window at Potsdam. Apparently he thought to gratify the monarch's well-known love of music, for he began to play a pair of jew's harps in his most skilful style. Frederick awoke, listened, and was fully persuaded of being unaccountably serenaded by an orchestra. He looked out, to see only the private. He called to him, learnt the source of the music, and told him to enter and come to the chamber. Koch, suspecting a test of military discipline, respectfully refused, stating that he could not leave his post until relieved by the officer of the guard, and that if he did so the King would punish him in the morning for the dereliction of duty.

The next morning the soldier was presented to Frederick. He again charmed the King by his skill, and received his free discharge from the ranks and a present of fifty dollars. Koch made his fortune by travelling about the Continent, performing in public and private. He was accustomed to ask that all lights should be extinguished, in order that the illusion produced by his playing might be increased. A hundred years ago he was living in comfortable retirement at Vienna, at an age of something over eighty.

The peasants of the Tyrol had a practice, possibly they still have, of using two harps together, one tuned a fourth above the other. This greatly increases the range, and only by this means can really musical performances be accomplished. It is perhaps necessary to explain to the uninitiated that the harp is an instrument of percussion. A slender tongue of steel is fastened at one end to the base of a pear-shaped metal frame, the other end, with the termination bent at right-angles, loose between the arms of the frame. The frame is pressed firmly against the teeth and the steel tongue set vibrating by a sharp blow, producing a fundamental

note and its harmonics. These harmonics may be isolated at will by altering the capacity of the mouth cavity and therefore its resonance. The lower harmonics are very difficult to obtain. The usual instruction to the player is to put the mouth as though pronouncing the different vowel sounds, though this is only an approximate description of what happens in the mouth of a really good performer. The niceties of the technique would require much space to elucidate.

By using two harps, with the difference of a fourth in the fundamental notes, an adequate scale is possible. What that scale is, every musician of course can immediately realise from what has been said. It was with two harps that Koch performed. The great Charles Eulenstein injured his teeth by playing so much, spending ten years practising many hours a day before he attained his mastery, and he had to relinquish playing almost entirely until a dentist found a way to prevent trouble with his teeth. He had an ingenious device. He used sixteen harps, tuning them by placing varying quantities of sealing-wax at the extremities of the tongues. He took each harp up as required, acquiring consummate dexterity in doing so swiftly. With sixteen possible fundamentals and their harmonics at his command, he could reproduce faithfully any melody he wished, and had an extraordinary talent for varying the timbre by some mysterious method of arranging his mouth.

HANDEL'S MUSIC-PAPER: WITH OTHER NOTES

BY P. ROBINSON

Some notes on various matters connected with Handel are set down here, in the hope that they may be found of interest, and have a value for future biographers.

HANDEL'S FAVOURITE MUSIC-PAPER

For the greater part of his works Handel used a paper with a watermark in which the letters 'L V G' are prominent. It had been supposed generally that this was an English paper; but on January 17, 1925, the late W. Barclay Squire wrote to me with regard to the 'L V G': 'This I have identified as L. Van Gerbrevinck—Dutch paper, but used by Handel in England.' This paper had probably a high reputation and a wide circulation, since we find it used for the cantata 'Io languisco,' which must have been written in Italy before Handel came for the first time to England.

THE 'CUCKOO AND NIGHTINGALE' CONCERTO

This Organ Concerto (1740) is merely an adaptation of a Grand Concerto (1739), with notes for cuckoo and nightingale added. In R. A. Streatfeild's 'Handel,' p. 335, we find the remark: 'It would be extremely interesting to know something about the provenance of the so-called "Cuckoo and Nightingale" Concerto (No. 2 of the second set).' The probable clue may be discovered in a sentence of Burney's 'History of Music,' iii., 561: 'His [Vivaldi's] Cuckoo Concerto during my youth was the wonder and delight of all frequenters of country concerts; and Woodcock, one of the Hereford waits, was sent for far and near to perform it.' Charles Burney was born in 1726, so it is fair to assume that Vivaldi's concerto was popular in England about 1739, and that Handel in consequence added similar imitative

passages when adapting the Grand Concerto for the organ. And yet this concerto by Vivaldi would seem to have vanished from the face of the earth, despite its temporary popularity.

KERL'S CANZONA

I showed in a letter to the *Musical Times*, November, 1924, that this canzona *must* have been known to some in London, and *may* quite possibly have been still a popular piece when it was adapted for 'Israel in Egypt.'

CURIOUS SETTLEMENT OF A DATE DISPUTE

Handel's 'Dixit Dominus' and 'La Resurrezione' were completed in April, 1707, and April, 1708, respectively. But there have been curious differences of opinion as to what are the days of the month written on the autographs. Schoelcher read both as 4; Chrysander, both as 11; Rockstro thought one probably 4, the other 11. Owing to a copy of 'La Resurrezione,' and not the original, having been put by mistake into my hands some twenty years ago, I could not try my luck. Yet I knew that Easter Day in 1708 fell on April 8; and we have learnt since that the work was in fact performed on that day (Newman Flower, 'George Frideric Handel,' p. 71). Consequently, when W. Barclay Squire (who had at one time hastily read the figure as 11) was cataloguing the MSS., I suggested the advisability of a close scrutiny. The result was most surprising. On neither autograph is there any figure at all. What had been taken for a 4, or 11, is really the word 'li,' the equivalent of 'the,' which is followed by a distinct gap: 'li d'Aprile.' Handel must have been uncertain about the exact date, when completing each work, and never afterwards did he repair the omission.

A NEW 'URIO' OR 'URIA' MS.

In July, 1925, W. Barclay Squire purchased at a sale a manuscript which he judged to have been written by an Italian between 1700 and 1750. At his request I described and discussed it fully in the Bulletin de la Société 'Union Musicologique,' 1926, Part 1. A copy of this issue now lies along with the MS. in the Royal Music Room of the British Museum, and there is another copy at the Royal College of Music, London. The MS. is a copy of that *Te Deum* which has been ascribed to F. A. Urrio, but which ought to be credited to Handel, as I have contended (in 'Handel and his Orbit,' 1908, and a supplement in the *Musical Times*, July, 1924), mainly on the strength of a chain of thematic resemblances, the force of which reaches practically mathematical certainty. Analysis of the MS. evidence then available showed that only the words 'Te Deum' and 'Urrio' could have stood on the archetype or original MS. in England.

Now on this recently-discovered MS. we find a pencilling at the top right-hand corner of the front page—a pencilling now so faint as to be only visible in the right light and from the right point of view. This reads: 'Te Deum Urrio,' with no perceptible break between the words, or 'Te Deum Uria,' which W. Barclay Squire thought the more probable—so that very likely we have here the archetype. It is true that the MS. now contains practically the same sham-Italian and blundering ascription to Uria (*sic*) Bolognese as the British Museum copy (made in 1781), the 'Uria' alternative having been chosen when the addition was made, probably about 1780. Different inquirers, in fact, interpreted and

amplified the pencilling in all good faith. It is said that an Australian journalist, being confronted with a telegram from England, 'Lincoln ob dean swift rosy dawn,' expanded it into: 'We regret to announce the decease at Lincoln of the celebrated Dean Swift, the author of the well-known hymn, "The roseate hues of early dawn."' Yet the real meaning was that a horse with the strange name of Ob had won the Lincolnshire Handicap. However, though in all probability this pencilling was the source of all the later amplifications, there is no need to be gratuitously positive. Handel's authorship is conclusively proved in other ways.

DATE OF THE BIRTHDAY ODE

It is generally stated that Handel's setting of Queen Anne's Birthday Ode was performed on February 6, 1713. The authority is Burney (*ib.* 1726). But Burney made many mistakes about these early dates; besides, there might be a confusion between the old and new styles.

There should hardly be a doubt that the performance was on February 6, 1714. The Ode celebrates the Queen as the bringer of lasting peace to the earth, and this phrase can only refer to the peace of Utrecht. Now, the treaty was not signed till March 31, 1713, and on February 6 the negotiations were at a standstill, owing to Louis XIV. obstinately refusing one of the proposed conditions. There could be no point in running a risk of ridicule through prematurely celebrating a future possibility—next year would do equally well.

The later date is supported by the notes found on the autograph, which is undated. The spellings of the names of two male singers, which were 'Elfurth' and 'Whale,' or 'Wahle' on the autograph of the 'Utrecht Jubilate'—performed in July, 1713—have become 'Eilfurt' or 'Eilfort,' and 'Whaly' on the Birthday Ode autograph. The German 'h,' we notice, has now vanished from the first name, and the German accentuation of a final 'e' has given place to an English 'y,' thus approximating to the later form, 'Whely.' Handel's knowledge of English had improved, though he still spelt by ear. The short *Te Deum* in D major, which is assigned to 1714, has the spellings 'Eilfort' and 'Whely.' Again, the two female singers were Mrs. Barbier and Anastasia Robinson, who both sang in the operas of 1714. Anastasia appeared then for the first time in opera, and there is no reason to suppose that she had sung previously, except at her own or her father's semi-private concerts.

THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS

BY ARTHUR T. FROGGATT

Having accomplished my annual search for every reference to music on the walls of the Academy, I find that the proportion of works in which any such reference can be discovered amounts to nearly the same as last year, being about one in fifty-six. I cannot help wishing that it were greater. However, I had not far to go before meeting with one of the objects of my search. 'The Flute Player' (24), by William Dring, depicts a gentleman in the act of assaying a composition by Handel. I am sorry to say that the flute is not quite so straight as it ought to be; but I have noticed that some artists when painting certain objects (*e.g.*, the keyboard of a pianoforte), appear to despise straight lines. So I

pass on to 'The Fair, Hampstead' (32), by Miss Billie Waters, and ask myself, shall I include this in what is pretty sure to be a small collection? But why not? In this unassuming picture I spy a roundabout, and where there is a roundabout I know there is music; and I can believe it quite possible that if my ears had never been accustomed to something better they might have been capable of deriving pleasure and refreshment from the music which accompanies a roundabout; so down No. 32 shall go in my list. The more so that I have to work through the second and third galleries, drawing both blank.

In Gallery No. 4, 'Macarthur Ovenden, Esq.' (209), by T. Binney Gibbs, is seated beside a pianoforte, to which latter the criticism in the above paragraph by no means applies. The picture is not of the 'decorative' order, and in this respect contrasts strongly with 'Venetian Night' (236), by Arthur Spooner. Here we have a cloudless sky of deepest blue, the Rialto in the background, gondolas with brightly-coloured lanterns, and in the foreground a man engaged in playing a mandoline. In Gallery No. 5, the only suggestion of music is 'Mid-day, Tenno' (273), by Harry Watson; a small picture with one or two figures, including a man playing a concertina.

'Don Juan challenging the Commander' (421), by Charles Ricketts, is the diploma work deposited by the artist on his election as an academician, which I immediately recognised as having appeared in a former exhibition of the Academy—that of 1924. But why does the Statue squat in order to reach the hand of the Don? Leporello merely says, 'O ciel! chinò la testa.' And why is the Statue attired as a soldier of the classic age?

'The Lute Player' (451), by Walter E. Webster, is a small picture containing only two figures, both in white, of whom one is a ballerina. The costumes are well contrasted with the deep blue of an Italian night; a pleasant piece for the eye to rest upon.

The only work in the Academy in which music really comes to the front is 'The Spanish Guitar' (526), by Harold Harvey. The modern six-stringed instrument is well delineated, and there is plenty of colour in the composition; but the general effect is flat and wanting in atmosphere. 'The Waterloo Drum' (544), by William Wallace, is really a view of an interior—a rather uninteresting interior, I should have thought, but very well painted. Lest it should escape observation, I may say that the drum is placed at the side of the picture; probably because it is a side drum.

'Lauda Sion' (559), by Mark Symons, draws its inspiration from mediæval sources, and is a very elaborate composition. The Madonna and the Holy Child occupy the centre, with a charming group of children below, three of whom are playing long straight trumpets of narrow bore. The face of the Christ Child is very beautiful. 'Music' (618), by James Clark, consists of three figures in classic attire, one of whom is performing upon a lute or some such instrument. The last picture in gallery No. 10 is a portrait of 'John Ireland, Esq.' (657), by Arnold Mason. 'Bernhard Ord, Esq.' (658), by Hugh Buss, is shown in the act of playing upon a two-manual harpsichord.

Among two hundred and twenty-two water-colours, I was able to discover only half-a-dozen containing any sort of musical instrument. 'Pierrot alone, and then Pierrette, and then a story to forget' (721), by

Edward Osmond, portrays Pierrot with a four-stringed mandoline—an effective but sad picture. In 'The Herald of Spring' (844), by Mrs. Averil Burleigh, are three figures, one with a lute and another with a small trumpet. 'The Return from the Hunt' (857), by Noel L. Nisbet (Mrs. H. Bush), includes a performer upon a small hunting horn. Musical instruments are also to be seen in two more of Mrs. Averil Burleigh's works—'The Popinjay' (870) and 'The Troubadour' (889), the latter a half-length. 'The Flute Player' (904), by Miss Jessie Bayes, is somewhat in the style of Dulac.

Among the Miniatures I was greatly taken with 'The late William Metcalfe, Esq., fifty years lay-clerk at Carlisle Cathedral' (976), by Miss Mary Slee, beautiful not only as a work of art but also as an index of character. A remarkable work of totally different description is 'The Foreign Devil' (1,087), by Miss Violet Brunton: a female form in the grip of a Chinese dragon, the latter forming the framework of a large harp.

I found no suggestion of music among the drawings and etchings; and in the Architectural Room only 'Stowe School Chapel' (1,352), by Sir Robert Lorimer—the west end, showing a well-designed organ case.

A hundred and twenty-nine pieces of sculpture yielded barely six musical subjects: 'Melody' (1,419), by Kellock Brown, a handsome bronze statue, holding a five-stringed chelys, is undoubtedly the most important of these. 'Song of the Sea' (1,453), bronze statuette-group, by Richard Garbe, shows, not Arion, but a female figure seated on a dolphin, with nothing musical about it beyond the title. 'Pan' (1,468), a marble bust by Thomas Tyrrell, gives eight reeds—I doubt if the god possessed so many. I admire the caution of Henry Poole, who in his 'Young Pan' (1,491), a marble head, declines to allow him any pipes at all. As this is Mr. Poole's diploma work, deposited on his election as an academician, his critical caution will remain part of his monument for all time. 'The Chorister' (1,519), by Charles L. Hartwell, with his little frilled collar, concludes my survey of the exhibition.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXXIV.—ANTHONY HOLBORNE

Among the many lutenists and lute composers of the late Tudor period, Anthony Holborne claims an honoured place, yet his biography so far available is practically a blank. He was brother to William Holborne, the madrigal composer, whose 'Six Short Airs or Canzonets to Three Voices' are included in Anthony Holborne's 'Citharn Schoole' (1597), one of the pieces being a Song on the death of 'Bonny Boots.'

So far as internal evidence goes, Anthony was the elder of the two brothers, and was a married man, but William was apparently a bachelor. Anthony's birth may be dated as about the year 1565, and he cultivated the lute. There is some lute music by him in the University Library, Cambridge, dated 1588, and he was also a poet, for there are commendatory verses by him prefixed to Thomas Morley's 'Plaine and Easie Introduction to Practicall Musick,' in 1597, and to Giles Farnaby's 'Canzonets to Foure Voyces with a Song of Eight Parts,' in 1598.

From an interesting letter in the Hatfield MSS. (Part 3), dated September 28, 1589, it seems that

Holborne was also an expert lute-maker, and lived some time at Winchester. In another letter in the same series (Part 4), Francis Derrick, writing from Antwerp to Henry Wickham, in October, 1594, asks him earnestly to procure 'a bandora or orphrye of the new fashion which hath the bridge and the stops slope, and as well the treble as the other strings wired; the best you can find, wherein you must use the help of some who have skill in that instrument'; and also to 'procure some principal lessons for the bandora of Holborne's making, and other most cunning men in that instrument, and whatsoever you lay out, either for the instrument or the lessons, he will repay you with great thanks.' He adds: 'And, withal, I pray you remember my request to send over some proper youth, cunning in music, specially in that instrument or the lute whose entertainment shall be such as I dare warrant you he shall well like and give you thanks.'

Apparently 'incorrect and unauthorised copies' of Holborne's compositions had been in circulation in 1595 and 1596 (some of which are quoted in William Barley's 'New Book of Tablature,' 1596), and at length, in 1597, he published 'The Citharn Schoole,' dedicated to Thomas Lord Burgh, the patron of John Daniel, as has been seen in No. 32 of the present series. On the title-page of this work he describes himself as 'Gentleman, and servant to her most excellent Majestie,' and in Dowland's 'Varietie of Lute Lessons' (1610) he is more definitely called 'Gentleman Usher to Queen Elizabeth.'

Two years later, in 1599, Holborne issued 'Pavans, Galliards, Almains, and other short Aers both grave and light, in five parts, for Viols, Violins, or other Musically Winde Instruments,' printed by William Barley, London, of which a slightly imperfect copy is in the British Museum. A year later, John Dowland, in his 'Second Book of Ayres,' dedicates his song, 'I saw my lady weep,' to our composer, whom he describes as 'the most famous Anthony Holborne.'

Robert Dowland's 'Musical Banquet' (1610) includes a song, 'My heave sprite' (words by the Earl of Cumberland), composed by Anthony Holborne, whom he designates 'this most famous and perfect artist.' There is also a piece by him in R. Dowland's 'Varietie of Lute Lessons' (1610).

Specimens of Holborne's lute music may be found in the British Museum (Add. MSS. 31,392) and in Jane Pickering's Lute Book (1616), Egerton MSS. 2,046, Brit. Mus. In the latter volume is a piece entitled 'The Countess of Pembroke's Funerall,' Fullsack's collection, printed at Hamburg in 1607, has four pieces by him. It may be well to note that a copy of the 'Citharn Schoole' (formerly belonging to Evelyn the diarist) is in the library of the Royal College of Music, and another copy is at Cambridge.

Previous writers have given the date of Holborne's death as 'unknown,' but from a letter written by his wife Elizabeth, on November 29, 1602, it appears that the great lutenist was at that date in a dying condition. This letter, which is headed, 'Elizabeth, wife of Anthony Holborne, to Sir Robert Cecil,' is among the Hatfield MSS. (Part 12, p. 491), and is thus summarised in the printed 'Calendar' issued by the Hist. MSS. Commission: 'The care my husband had of your business in studying to effect the same took such a cold that I fear will be his life's loss. And by his death I shall be left a desolate widow, unable to give him that burial that befiteth a man of his place. Most humbly I beseech your Honour

to comfort him dying, as his hope was only in you living, for in his life's passage hitherto his senseless mind and speeches tend only to your Honour's service.' As this letter is endorsed by Sir Robert Cecil: 'Primo December, 1602. Widow Holborne,' it may be concluded that Anthony Holborne died on November 30, or December 1, 1602.

WHO WAS BEETHOVEN'S 'FIRST MÆCENAS'?

In the dedication of his Op. 9, Three String Trios, to Count Browne, Beethoven describes the Count as 'the first Mæcenas of his Muse,' and alludes to the Count's 'munificence at once delicate and liberal.' This was in July, 1798. Two years previously Beethoven had dedicated to the Countess Browne his Twelve Variations on a Russian Air. The great master was befriended by the Brownes from 1795 to 1803, and readers of Beethoven's life will remember the story of the horse which Countess Browne gave him as a gift. Yet strange to say, all our reference books, including the new edition of Grove's 'Dictionary of Music,' persist in describing the Count as 'of the Russian service,' while Dr. A. C. Kalischer says that nothing practically is known of him, save that his name disappears after the year 1805. The question, therefore, remains to be answered as to who was Count Browne that was so signally honoured by Beethoven? Let me at once answer that the Count was an Irishman, at least the grandson of an exiled Irish soldier from co. Limerick.

Count Philip George Browne was the second son of Field-Marshal Count Browne (who married the daughter of the Viceroy of Naples), who died of wounds received at the Battle of Prague on June 26, 1757. He was born at Novara on June 2, 1727, and at the age of twenty-eight became a colonel of the 49th Infantry, taking part in numerous engagements, including the battle of Prague. In 1760 he was promoted Lieut.-General, having previously been ennobled with the Grand Cross of the Order of Marie Therese. In 1792 he visited his grandfather's estate in co. Limerick, and received a most cordial welcome in various parts of Ireland. His grandfather was the celebrated Colonel Baron Ulick (Ulysses) Browne, of Camus, co. Limerick, who was created a Count of the Holy Roman Empire (on March 13, 1716), and whose son was Field-Marshal Maximilian Ulysses Browne (1705-57).

Count Philip George Browne married the daughter of the Russian Duke Wittenhoof, and eventually settled at Vienna, where, from 1795 to 1803, his house was the Mecca of artists and musicians. Beethoven was ever a welcome guest under the friendly roof of the Brownes, and he dedicated numerous pieces to them, the last being Op. 48, 'Six Sacred Songs,' written for Count Browne. The Count was present at the first production of Beethoven's 'Mount of Olives' (April 5, 1803). Soon after he fell seriously ill, and his death took place at Vienna on December 19, 1803.

Thus Beethoven's 'first Mæcenas' was a brilliant Irish soldier whose father and grandfather were also brilliant soldiers of the Austrian service—one of the 'Wild Geese' whose deeds are emblazoned on Continental battle-fields 'from Dunkirk to Belgrade.'

W. H. G. F.

REACTION AND PREJUDICE

By J. H. ELLIOT

The case for what is generally known as the 'reactionary' viewpoint has of late months received considerable attention in the pages of the *Musical Times*. The statement of a viewpoint which, though not altogether hostile, is at the same time not entirely confirmatory, may, therefore, be apropos at the present time. Let I should be accused of self-contradiction, however, it must be stated at the outset that my article 'A Note on Fashion' (*Musical Times*, March, 1928) was not so much an indictment of modernism—most aspects of which, rightly or wrongly, I find myself able to admire—as a warning against the acclamation of one musical tendency at the expense of another.

The two recent articles from the authoritative pen of Leonid Sabaneev proclaim that he at any rate is uncompromisingly on the 'reactionary' side of the fence; and there is, of course, much to be said—M. Sabaneev has in fact said a great deal that is strongly convincing—for the anti-modernist viewpoint. Yet it is none the less possible that a particular bias may so take possession of the critical faculty that purely subjective computations arising from it may appear to their creators in the light of absolute values, and that, applied to modernistic tendencies, they will retain the apparently authentic ring of what may be termed objective criticism. Doubtless it is late in the day to point warning fingers towards the detractors of Beethoven, Wagner, and other innovators who have long since receded into the conservative camp; yet these poor critics, who seem to us to have been so misguided, and who have so frequently been pilloried as specimens of the merely egregious, no doubt believed that they held the key to an absolute standard, whereas their fault was, in all probability, simple bias—an unshakeable belief in existing standards, and in them only.

Even M. Sabaneev himself, moreover, betrays signs of a particular prejudice which may account to some extent for his own critical outlook. This functions not so much as a reverence for historical tradition as a preoccupation with romanticism *per se*. 'Severe' is not, for instance, a word which many musicians would apply to the style of Bach, even though romanticism was not the general tendency of his art; and M. Sabaneev makes reference to the 'Netherland masters, who created an art nearer perhaps to mathematics or the chess-board than to music in its poetic aspect'—as though the 'poetic aspect' should have sprung up full-grown simultaneously with the establishment of fundamental principles.

Looking round upon modern musical tendency, and observing the secession of romanticism, M. Sabaneev has, presumably, deduced therefrom that the foundations of the art are quivering, and that music is delivered into the hands of the Philistines. But this is surely inconclusive. Granting always that buffoons and mountebanks are to be found in the arena, are we to take it that every composer of modernistic tendency is, *ipso facto*, deliberately cutting himself off from the popular appreciation which still responds principally to romantic stimuli—and, as a consequence, is lessening his chances of financial gain—for the sake merely of contravening the conservative formula; or of gaining at all costs a reputation for modernity? From a purely commonplace standpoint one would naturally expect to find such vandalism applied not so much to the routing

of tradition as to a common pillage of the coffers! It is surely fantastic to accuse modernists in the mass of wholesale slaughter of the conventions for the mere sake of the thing; and is it not possible that M. Sabaneev takes so pessimistic a view partly on account of an obvious regard for the romanticism which is now commonly eschewed?

As I have had occasion to say elsewhere, 'true progress is a matter of carrying forward rather than of opening a fresh account.' Yet, regarding a contemporary work at, so to speak, close quarters, it is often difficult to perceive the items brought forward; all that meets the eye is, often enough, an apparent upheaval of everything previously associated with musical experience. Could the early critics of Wagner detect, as we to-day can detect, the Beethoven, Schubert, Weber, and other entries which had been carried over and added in? What guarantee have we that modernistic idioms are not, one and all, similarly derived? A little longer time, a little more perspective, a few more shocks to our slow-moving sense of values, may reveal much, as they have done in the past. I, for one, see need for patience rather than cause for despair.

But bias is a root of much destructive criticism; and for some occult reason the quality is far more evident in the musical than in other artistic spheres. A recent criticism of Stravinsky was strongly condemnatory largely on account of the writer's possessing, from no clearly assignable cause, a prejudice against the artistic progenitor of that composer, Rimsky-Korsakov. What hope can we entertain of comprehending, still less of enjoying, modern tendencies if we permit our sensibilities to become wholly enraptured by any one aspect of the music of the past—or, on the other hand, if we take strong exception to some particular trend which, in the natural order of things, must throw out a branch from the ever-growing musical tree? The art of music is, however, peculiar in this respect. It is not considered incompatible to enjoy Henry Fielding along with Anatole France, or to read both Thomas Hardy and P. G. Wodehouse. Yet violent prejudice and partisanship are commonly—nay, almost invariably—met with in the course of musical activity. But why? Without necessarily attempting to draw artistic comparisons, there is no reason in the world why we should not be prepared to accept every formula of significance, from that of Palestrina to those of Debussy and Scriabin; and the first step to attaining a clear vision of contemporary music is to remove what mists of prejudice and bias may obscure our view of the ramifications of the music of the past.

The Musician's Bookshelf

The Music Section of the State Publishing Department, Moscow, has just issued Part 1 of 'The Outlines of the History of Music in Russia from the Earliest Times to the End of the 18th Century.' The author is Prof. N. F. Findeisen, the veteran worker in the Russian musical field, who tells us in the Preface that he began the collection and examination of his material forty years ago.

His original intention was to confine himself to the 17th and 18th centuries—the period covering the introduction, the culmination, and the decline of foreign influences in Russian music and

the development of a musical culture of its own. This work was completed in 1918, but in 1919 Prof. Findeisen was appointed to the chair of Russian Musical History at the Petrograd Archaeological Institute, and found it necessary to extend his labours to include the musical archaeology and palaeography of the country. This led to the investigation of the state of music in Russia from the earliest days.

The History is to be completed in seven parts, and will deal exhaustively with every aspect of the musical life from the time of the predecessors of the Slavs to the end of the 18th century.

Part 1 discusses the musical culture of the Scythians and Sarmatians, the Greek colonists settled on the shores of the Black Sea, and the Volga Bulgars and other inhabitants of the more northerly parts of Russia; the folk-music of the heathen Slavs, particularly the ritual and ceremonial songs; and the Russia of which Kiev was the centre of government, and which was closely associated with Byzantium. The volume is admirably printed, and contains many illustrations and an abundance of explanatory notes.

It is to be hoped that an English edition of this very important work by an authoritative writer, who has gone to the fountain-head for his facts, will be published. To those of us who imagine—if we think about it at all—that Russian music began with Glinka, it will be a revelation. S. W. P.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

- 'The Language of Music.' By E. Stanley Roper and R. J. Wickham Hurd. Pp. 49 + Appendix, pp. 32. Oxford University Press, 5s. (The Exercises can be had separately, 1s. 6d.)
- 'Studies in the Art of Counterpoint.' By Stewart Macpherson. Pp. 172. Joseph Williams, 7s. 6d.
- 'Community Singing.' By J. T. Bavin. Pp. 37. Hawkes, 1s. 6d.
- 'Operatic Translations.' By H. F. V. Little. Vols. 1 and 2. Gramophone Publications, 2s. per volume.
- 'Behold these Daniels.' Being Studies of Contemporary Music Critics. By Basil Maine. With a Preface by Compton Mackenzie. Pp. 82. H. & W. Brown, 5s.
- Fourteenth Annual Report of the Carnegie United Kingdom Trust. Pp. 114. Edinburgh: T. & A. Constable.
- 'Loneliness, and other Essays.' By Agnes J. Larkcom. Pp. 158. Duckworth, 4s. 6d.
- 'Le Manuscrit Musical M.222 C.22, de la Bibliothèque de Strasbourg (XV^e siècle), brûlé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker.' By Charles van den Borren. Pp. 219. From the Author, 55, rue Stanley, Bruxelles.
- 'Les Luthistes.' By Lionel de la Laurencie. Pp. 128. Paris: Henri Laurens.
- 'Evolution Disproved.' By the Rev. William A. Williams. Pp. 125. From the Author, 1202, Atlantic Avenue, Camden, New Jersey, U.S.A., 1 dollar.
- 'Novice Corner.' An Elementary Handbook of the Gramophone. Pp. 63. Gramophone Publications, 1s.

Music in the Foreign Press

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MOZART

The April number of *Die Musik* is a special Mozart number, containing articles by Edwin Fischer, Richard Specht ('The Mozart Legend of To-day'), Felix Boghen (on the hitherto unknown oratorio, 'Isacco'), Fritz Lauhöfer, Eberhard Preussner, Peter Epstein, Felix Günther, and Karl Grünsky (on the Masses).

FRANZ SCHREKER

The March-April number of the *Musikblätter des Anbruch* is devoted to Franz Schreker on the occasion of his fiftieth birthday. The contributors include Schönberg, Oskar Bie, Bittner, Paul Bekker, Alban Berg, Krenek, Petyrek, and Szymanowsky.

BOSSI'S MUSIC FOR CHILDREN

In *Il Pensiero Musicale* (February) Melchiorre Rosa writes in praise of Marco Enrico Bossi's pianoforte pieces for children. These are intimate, straightforward, and spontaneous in character, original, interestingly worked out within their limited compass, and altogether delightful. The list comprises: Op. 80, six easy pieces (Izzo); Op. 85, six easy pieces (Hug); five pieces (Peters, 1918); Op. 102, 'Jugend' (Hug); Op. 133, six morceaux d'enfants (Peters); and several books published by Carisch, Milan.

ON BYZANTINE MUSIC

The revived *Tribune de Saint-Gervais* (of which there will be six numbers every year) is very beautifully printed and got up. The first issue contains an essay by A. Gastoué on mediaeval Latin documents referring to Byzantine music.

BEETHOVEN'S DEAFNESS

Le Ménestrel (April 20-27) contains an important contribution by Dr. Raoul Blondel (who is known as a composer under the name Raoul Brunel) to the study of the causes and psychological effects of Beethoven's deafness.

THE PRESENT STATE AND THE FUTURE OF
FRENCH MUSIC

Among the interviews on this topic published in the French daily *Comedia* (of which those with Honegger and Vincent d'Indy were noticed in last month's *Musical Times*), none is more pessimistic than the one in which Florent Schmitt expresses his views:

It is no longer in France that the true tradition of French music is to be found: better seek it in America (where Nadia Boulanger's pupils are cases in point), in Spain, in Italy, in Russia, or wherever the younger composers have learnt the lesson taught by our great masters. Here the position is disastrous. With a few exceptions our young composers think of nothing but self-advertisement and money-making. They devote no energy to work. Who or what is responsible for this state of things? Stravinsky (whose 'Rite of Spring' I admire) pointed out the path of simplicity. Our youngsters followed the suggestion eagerly, because it meant to them the law of lesser effort. But there is a good deal of hypocrisy in Stravinsky's case: he showed the way to others while carefully refraining from following it. In this respect his influence proved disastrous.

YOUNG COMPOSERS IN LENINGRAD

In the April *Melos*, Igor Gliebof commends the following young composers working at Leningrad: Kushnaref (born 1890, of Armenian origin), whose best works are a Passacaglia with Fugue and a Sonata for organ; Riassanof; Judin; Schillinger (born 1895), whose pianoforte pieces, Op. 12, Sonate-Rhapsodie, Op. 17, and Symphonic Rhapsody 'October' are specially mentioned; Karnovich, Tulin, and several others.

A NEW WORK BY VIVES

In the April *Revista Musical Catalan*, Llius Millet praises the new choral 'Follies i Paisatges,' by Amadeu Vives, recently performed by the Orfeo Català.

GLAZOUNOV CONTRA 'BORIS GODUNOV'

In the Moscow *Sovremenny Teatr* (April 10) V. Belaiev quotes the following views set forth by Glazounov in the *Krasnaya Gazeta*:

I emphatically advocate continuing to perform 'Boris Godunov' in Rimsky-Korsakov's arrangement, in which the lack of fluency of Moussorgsky's music is made good, and whose orchestration was devised according to the impressions produced on Rimsky-Korsakov by Moussorgsky's own rendering of 'Boris' at the pianoforte. Moussorgsky, being an excellent pianist, conveyed when playing a far greater intensity and variety of colour than there is in his actual orchestral setting.

Profs. Steinberg and Jitomirsky, of the Leningrad Conservatorium, are also in favour of the revised version; but there is a strong majority in favour of the genuine text. M.-D. CALVOCORESSI.

New Music

CHORAL MUSIC
MIXED-VOICE

Kenneth Finlay's settings of 'Ours is the land' (Scotland) and 'The auld ash tree' show an agreeable feeling for pleasant sentiment, and for the smooth weaving of straightforwardly written parts (S.A.T.B.). In the first song, a few voices add a fifth part on the last page (Stainer & Bell).

'As Moshiach vet kummen' is a Jewish folk-song arranged by S. Alman for S.A.T.B., with short bits of solo tenor recitative. The words are (presumably) in Yiddish; there is no English translation, so we cannot tell what the song is about. Taken at a dignified pace, this would sound fairly impressive, though the harmony is conventional (Oxford University Press).

Avery Robinson has arranged for S.A.T.B. the negro 'spiritual' 'Water Boy' (the lad who brings water to negro convicts, working on the roads). The harmony is strongly coloured, and humming is effectively employed (Rogers). W. R. A.

MALE-VOICE

Peter Warlock has made an arrangement of 'One more river' (the ditty giving the details of the progressive numerical dispositions of those sentient beings, the simple relation of whose system of organized locomotion is interrupted by the frequent repetition of the inspiring slogan 'Vive la compagnie'). This jollification is for a baritone soloist and T.T.B.A.B. choir. It is advisable to choose as pianist a person with large and sinewy hands; if he does his duty, his brow will certainly be wet with honest sweat by the time all are gathered in (Rogers).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Eaton Fanning's 'Voyaging,' for two equal voices, is a bright 'make believe' song for those who are not too grown up. The same composer's 'The Miller's Wooing' is a choral ballad, which John Pointer has arranged for S.S.A.—a lively, graceful, pleasantly old-fashioned piece, that a great many choirs will tackle with pleasure (Novello).

H. A. Chambers has arranged Alberto Randegger's 'Night' for S.S. (or S. and M.S.). This is easy music, that Sunday School choirs might look at (though it is suitable for every-day use as well). Another arrangement is that of C. H. Lloyd's 'The way for Billy and me' (S.S.). Lloyd had a charming touch. This is simple, happy music. 'The Wooded Hill' is the general title of four songs by Ethel Boyce, which are respectively called 'The Early Spring,' 'Summer Heat,' 'Autumn Time,' and 'The Holly.' The first, in its lower part, goes down to C sharp, the second to A, the third to B, and the last to B flat. The titles fairly suggest the moods (the Autumn one is grave); the music flows fluently, the parts interweaving and the melodies singing just as we know they will at this composer's graceful bidding. With a bracing descant on 'The Campbells are comin',' by Geoffrey Shaw, is printed E. H. Thiman's brief 'The Ferry,' for S.S., a bright setting of Christina Rossetti's 'Ferry me across the water, do, boatman, do.' National Songs with Descants, Set 4, contains 'The Campbells,' with nine other songs, deftly and judiciously treated by Geoffrey Shaw and H. A. Chambers, as well as a preface full of sensible advice, put in a few words, about the way to get the best out of descant singing. This collection costs 8d. (Novello).

UNISON

Three songs by Cecil Sharman are 'The Apple Elf,' 'The Nice, Neat Pig,' and 'A Pillar-Box Song.' The first and last have a gently-breezy air, and the second swings in a curly-tail fashion, in six-eight. All are suitable for quite small singers (Novello).

Singing games by Eleanor Farjeon are 'Bertha,' 'Gentle Lady,' 'The Green Cap,' and 'The Daisy-Field.' The first would be appropriate for fairly small people; the other two can be sung by the older ones of the singing-game age. There is a touch of distinction about the verses, that I like. It would be a good thing if pieces such as these were chosen as festival tests. Not always are the words that the kiddies are given to sing the best food for the imagination (Oxford University Press).

Three of Peter Warlock's songs have been arranged for two- and three-part singing. 'The bayley berith the bell away' is for S. (or M.S.) and A. (top note E flat, lowest G). This is slow and rather plaintive. 'Mourn no moe' and 'Lullaby' ('Golden Slumbers') are for S.S.A. The first in particular is chromatically rich. The accompaniments will need careful balancing against the voices, for they are important, though not technically difficult. Music of this calibre ought to be welcomed by women's choirs of some experience in the use of vocal colour (Rogers).

VIOLIN

An Irish Folk-Tune ('Little Red Lark'), an Old English Dance ('Newcastle'), and a Cornish Folk-Tune ('Where be going?'), arranged for violin and pianoforte by Colin Taylor, are published by the Oxford University Press. All three pieces may be

commended without reservation. The adapter has not tried to deck out these simple and beautiful melodies in the latest fashion; but at the same time he has neglected no opportunity to add a little seasoning where such an addition was an advantage. What is perhaps still more important, the writing for the violin is intelligent; that is to say, a maximum of effect is secured with a minimum of effort. This is exactly where William Kroll's 'Bizarresque' (Schirmer) fails. This piece is just a little too easy to tempt a very good player, and a little too difficult for a violinist of moderate skill. I have the impression that in writing the composer imagined something different from what the practical test of performance will reveal. The fingering of bar 18 of the violin part is unnecessary; of the last bar but two, arbitrary. There are two or three ways of fingering such passages, and the player will invariably choose that which suits him best—with or without the composer's leave.

F. B.

VIOLONCELLO

Cedric Sharpe has written two very pleasant and effective little pieces—Gavotte in G minor and 'The Angelus'—for violoncello and pianoforte (Joseph Williams). Indeed they are so good that one cannot help wishing the composer had taken counsel with those of his friends who have made composition their special study, and touched up the harmony here and there. No doubt Mr. Sharpe can reply that a Gavotte is an old form, and that a surfeit of tonic and dominant is not so objectionable when the soloist has something interesting to say. But it is no use pretending that we are not living in the year of grace 1928. And modern composers can do some pretty things with old forms.

More elaborate is the harmonic treatment of William Clifford Heilman's 'Romance' for 'cello (or violin) and pianoforte (G. Schirmer). But the melody does not flow so easily as one would expect in a drawing-room piece.

F. B.

CHAMBER MUSIC

Alec Rowley's Quartet for pianoforte, violin, viola, and 'cello, 'Water Colours' (Winthrop Rogers), is a conscientious piece of writing. It consists of four short pieces ('Simonette,' 'Shepherd's Holiday,' 'Oriental Vase,' 'Rain in the Valley'), every one of which has a clearly-defined 'mood' which the music describes adequately. The writing is modern in character, but not extraordinarily modern, and the use of dissonance is not the result of a desperate desire to be original, but of a taste which delights in its piquancy.

Schumann's 'Garden Melody' has been arranged for string quartet or string orchestra with pianoforte by Charles Tourville, Sidney Robjohns contributing editing, bowing, and fingering (Joseph Williams). The result is more harmonious than one would think, considering that three different cooks have contributed to this modicum of broth. The melody is less than thirty bars in length.

F. B.

PIANOFORTE DUETS

The pianoforte-duet repertory steadily maintains its interest and value, not only in the matter of original work, but also in regard to the important part played by four-handed arrangements of orchestral and chamber music. There is no better

way of getting at the inside of a work, and in most cases the material is unexpectedly effective in its transcribed form. Emily Daymond's arrangement of Parry's 'English Suite' for string orchestra (Novello) should be welcomed by duettists. The music is very characteristic of Parry in its frank tunefulness and robust—at times bluff—humour. Such things show him as the 'English Bach' far more than anything else in his output. It is impossible to play this Suite without being reminded of the 'Brandenburg' Concerto and the String Suites. The arranging has been well done, although some players may think (as we do) that the primo L.H. is taken down too frequently into territory already occupied by the secondo R.H. A more liberal employment of the top of the keyboard would have avoided this, as well as adding brilliance to the music. This detail apart, the transcription is a capital bit of work. The music is only moderately difficult, so a host of pianists will be able to enjoy this healthy, breezy work.




In the way of original music, is a first-rate set of six duets by Thomas F. Dunhill, under the title 'Pastime and Good Company' (Oxford University Press; in two books). The grade is 'C. D.,' with, we think, more of D. than C. The pieces show Mr. Dunhill at his best. We have enjoyed them all, especially the 'Morrice' (1), 'Piccaninnies' (4), and the rousing 'English Jig' (6).

Messrs. Chester have added two numbers to their 'Répertoire Collignon'—'Three Old English Songs' and 'Vieilles Chansons Françaises,' both sets arranged, with pianoforte accompaniment, by Guy Weitz. (The French songs number seven.) The settings are an engaging mixture of simplicity and sophistication, and a singer with a light, highish voice and a sense of humour and characterisation could make much of them. A deft pianist is called for, though the accompaniments are not really difficult. As in the voice-part, the question is one of style rather than of technique.

The Oxford Library of Standard Songs, edited by Stuart Wilson, is developing into a very useful repertory. The latest batch we have received includes such diverse fare as 'Voi, che sapete,' 'Widdicombe Fair,' Purcell's 'Evening Hymn' and 'I'll sail upon the dog-star,' 'The lass with the delicate air,' Salvador Rosa's 'Star Vicino,' &c. The Mozart and other classical arias are provided with fresh translations by Edward J. Dent and the Editor; the accompaniments to folk-songs are mainly by Gordon Jacob, who has hit a sensible mean between baldness and over-elaboration. He deserves a good mark, above all, for writing entirely diatonic harmony to the 'Londonderry Air.' In fact, his folk-song accompaniments are among the best we have seen. A few others in the series are less happy. Harold Davidson, for example, in 'The harp that once,' attempts more, but his hits are out-balanced by the misses—e.g., bar 4 of the last page, where the harmony of the third beat is clumsy. Ronald Biggs sets out to be interesting in 'Oft in the stilly night,' but the persistent clashes become monotonous, and are not in keeping. In 'Jesu, Joy of man's desiring' is a prefatory note which dodges the question of the relative value of the dotted quaver and the

triplet by quoting Schweitzer, who says that

'is merely the old, inexact method of notation for

, and Tovey ('when Bach wants 9-8 time he can write it. The guiding principle in these 18th-century rhythms is that, while meaningless distinctions are ignored, expressive distinctions are emphasised'). The note goes on: 'The singer must not imagine that he is exempt from thinking about the musical problems of the accompaniment.' To which the singer might retort that the earnest editor must not imagine he is doing his work by sitting on the fence. His job is to guide his customers. Here the combined courage of Stuart Wilson and Gordon Jacob (the arranger) ought to have been sufficient for a definite view. Both Schweitzer and Tovey being right, the solution is found in the style of the piece in which the problem arises. It is clear that the constant clash of  against  is opposed to the flow of the music and the mood of the words, and the answer is as certainly in favour of treating both figures as triplets.

The cases covered by the Tovey view are exceptions, and are unmistakable by a performer who looks at the whole instead of at details. We add that Mr. Jacob, despite that hedging prefatory note, treats the dotted quaver figure in what we believe to be the wrong way. Does he really believe that Bach wants the lovely, flowing movement spoilt by such a stuttering, dot-and-carry-one method as this?



'When George III. was King' is 'a dramatised concert programme of old English music,' the dialogue written, and the music chosen and arranged, by H. J. Taylor (Curwen). There is material here for an evening's entertainment by about a score of performers. Scenery (interiors) and costumes are prescribed, but they are not indispensable in these days, when Shakespeare is acted in modern dress with a mere backcloth. The numbers are for vocal and instrumental soloists and ensembles. The music comprises thirty-four pieces, mostly old friends, from John of Fornsete's round onwards. The connecting dialogue could be made not unfunny, but 'tis after all secondary to the music. We like all the pieces except Mr. Taylor's 'spoon' anthem on 'the wicked flea'—a piece of questionable taste and poor music—which can be omitted without damaging the scheme.

The Oxford University Press sends a couple of Bach Cantatas. No. 152, 'O walk the heavenly way,' edited and arranged by Charles Kennedy Scott, with English words by Beatrice E. Bulman, is for two solo voices (soprano and bass) and solo instruments (flute, oboe, viola d'amore, viola da gamba, and continuo)—a combination used in no other Cantata. The work is of sustained beauty, and consists of a Sinfonia (the main subject of which, in a major key, was used by Bach in the Organ Fugue in A), two bass recitatives, fine arias for bass and soprano, and a duet. The other Cantata is No. 31, 'The heavens shout.' Here the two chief numbers are the vigorous opening sonata and the long, jubilant five-part

chorus (S.S.A.T.B.). There are also solos for soprano, tenor, and bass. The editor is Dr. Whittaker, and the English text is by Prof. Sanford Terry.

We have received the full score of Gustav Holst's Choral Ballet, 'The Golden Goose' (Oxford University Press). The story, adapted from Grimm by J. M. Joseph, lends itself well to the form. Though scored for full orchestra, the work can be played by a force of strings and one each of flute, oboe, clarinet, bassoon, horn, and trumpet, or by strings and pianoforte. The choral portion is for S.A.T.B., but when performed by children it may be sung in unison, except for one short passage where a second part (alto) is essential. The Ballet may be done in- or out-of-doors. The score promises a very attractive show.

Vol. 2 of 'The Oxford Song Book,' collected and arranged by Dr. Thomas Wood (Oxford University Press), is supplementary to the volume already compiled by Prof. P. C. Buck. It is divided into five sections—General Songs (35), Sea Songs (20), Frivola (*i.e.*, nonsense songs such as 'Old King Cole,' 'Owd Joe Braddles,' &c.) (19), Rounds (14), and Fiddle Tunes and Fragments (52). The last section—a happy idea—consists of jolly things 'apt for fiddling, fluting, and whistling,' as the Preface says. The pianoforte part is rightly simple; as the melody always appears at the top, even a poor pianist can help the singer when necessary. Moreover, the songs can be played as little pieces. Dr. Wood has no objection to the more skilled accompanists adding frills to his simple schemes, but he pleads for his basses to be respected. The collection is for chorus rather than soloist—hence the Rounds. There are notes, historical and explanatory—all homely and at times racy. This is a compilation for school, camp, and fireside—pretty well everywhere, in fact. The musician who is above and beyond it has our condolences.

AN ERROR

We regret that a typographical error occurred in the advertisement of Challen Pianos Ltd. (14, Hanover Street, Regent Street, London) that was printed on the third page of the cover of our issue for May. The price of the new 'Miniature' Grand Pianos is not 108 guineas but 99 guineas.

Gramophone Notes

BY 'DISCUS'

H.M.V.

Apparently Franck's Symphony has not hitherto been electrically recorded. The set of records made by the Philadelphia Symphony, under Leopold Stokowski, is good, with a few disappointing moments. There are some fine climaxes, and the treatment generally is vivid. But it is a pity the weak 'Faith' theme is made even weaker by being drawn out and sentimentalised. Most of us who are jealous for Franck's future would get over that lapse as quickly as decency allows. In the middle section of the slow movement the delicate passage for violins loses its usual fascination owing to the *tremolando* not coming through. We hear plain, single notes instead of rapid repetitions (D1404-08).

An orchestral arrangement of Bach's organ Toccata and Fugue in D minor is played by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski (D1428). Much of Bach's organ music may be effectively transcribed for orchestra, but this work is not among it, I think. The writing throughout is essentially that of the keyboard; and in the frequent building-up of dissonances over a pedal-point nothing in the orchestral battery can approach a real big organ pedal stop. However, despite some eccentric changes of pace in this performance, and a few blurred effects, there are many fine moments.

Having waited long for a recording of Delius's 'On hearing the first cuckoo in Spring,' we get two in one month. My preference is for the Beecham record, mentioned below. The H.M.V. recording was made by the London Symphony Orchestra, conducted by Geoffrey Toye. It is far from clear (E505).

On the whole, pride of place in this batch must go to the records of Chopin's Twelve Studies, Op. 10, played by Backhaus. Here is not only first-rate playing, but tone-quality and clarity far above the average. Such records as these do really constitute a menace to the pianoforte recital. One could hardly wish for anything better. The Studies fill three records (DB1132-34), and in order to make an album worth while, a fourth record is added, giving the Berceuse and the E flat Waltz, no less well played and recorded (DB1131).

Certain of Liszt's Hungarian Rhapsodies have been recorded so many times that Mark Hambourg does well to break new ground with a capital reading of No. 8 (B2667).

Schubert's Sonatina in G minor, for violin and pianoforte, is played by Isolde Menges and Arthur de Greef—beautifully by the former, noisily by the latter. Mr. de Greef drowns the fiddle at times, and fairly smites poor Schubert's chords. Why play the pianoforte part of a slight Schubert chamber work as if it were a Liszt Rhapsody? (D1398-99).

A good addition to Schubert Centenary material is the record of four of the songs—'Im Abendroth,' 'Die Vogel,' 'Die Post,' and 'Wohn?'—delightfully sung by Elisabeth Schumann (D1411).

A less good addition is a record of Master Lough singing 'Hark! hark! the lark' and 'Who is Sylvia?' (B2681). A maturer voice is needed, and I'm sorry to find this accomplished youth developing a pronounced tremolo. He can still make the average woman soprano sound clumsy when high notes have to be taken with ease and perfect accuracy: a pity he threatens to join her in that curse of modern singing, the perpetual wobble. 'Hark! hark!' has a second verse—not by Shakespeare—tacked on: something about 'silent night, and starry hosts on high.' Why? Is there no longer a place for the perfect miniature? And, as usual, the text of 'Who is Sylvia?' gives us the Bard 'improved.' There ought to be a society to stop this sort of thing.

John Goss and the Cathedral Male-Voice Quartet are heard to even more than usual advantage in four shanties—'Blow the man down,' 'Tom's gone to Hilo,' 'Lowlands,' and 'Highland Laddie' (B2698).

If songs of the Paul Rubens and Kennedy Russell type are to be sung, let it be by Peter Dawson. He is first-rate in 'The Admiral's Yarn' and 'At Santa

Barbara.' Capital tone and style, unforced humour, and diction that gives us every word clear and significant (B2661).

A couple of unusually effective operatic records call for note—Elisabeth Rethberg in 'Elsa's Dream' and 'Elizabeth's Greeting' (D1420); and a Quartet from 'Rigoletto' and a Sextet from 'Lucia,' sung by Galli-Curci and other stars of equal glory. Here is the maximum of effect with the minimum of musical worth—a fine, resounding din that will delight many a parlour over and over again (DQ102).

Some recent H.M.V. organ records are discussed on p. 527.

COLUMBIA

Several important orchestral recordings are to be noted. 'Till Eulenspiegel,' played by the Brussels Conservatoire Orchestra, under Defauw, has, I feel, only one really weak spot, and that is at the end. Poor Till's sudden arrest and taking-off somehow have a less moving quality than usual. Still, this work of Strauss's—perhaps the best, and certainly the most human—makes a fine addition to the gramophone repertory (9375-76).

The 'Rhine Maidens' Song' (L1993) and 'The Ride of the Valkyries' (L1994), are played by the New Queen's Hall Orchestra, conducted by Sir Henry Wood. Expectations are hardly realised in the 'Ride,' which I have heard more vividly gramophoned.

Finished playing and clear reproduction are the distinguishing qualities in the records of Haydn's 'Clock' Symphony, played by the Hallé Orchestra under Sir Hamilton Harty. There is a growing public for Haydn, and this is the playing that will increase it. It was a happy thought to use the spare side for an unfamiliar work by Weber—the Overture to 'Abu Hassan.' The sprightly little piece is a worthy companion to the Symphony (L2088-91).

Beecham was the best of choices as conductor of Delius's 'On hearing the first cuckoo.' The orchestra is the Philharmonic, and the result is, I think, the best Delius record so far issued (L2096).

Chamber music recordings have a popular addition in Dvorák's 'Nigger' Quartet, played by the London String Quartet, who give a sensitive performance of this beautiful work (L2092-94).

In choosing a Dvorák Slavonic Dance, Spizeti has been unable to get away from the G minor one that has already been recorded several times. With it is an effective Largo by Veracini, arranged by Corti (L2097).

Another hackneyed choice is that of Sascha Jacobsen's, who adds to the records of the Poldini-Kreisler 'Poupée Valsante.' His companion piece is Moya's 'The Song of Songs,' a poor, sentimental thing, with which his playing is in keeping (4771).

There are three good pianoforte records. Pouishnov does well to give us in full Schubert's Sonata in G, of which the Finale is specially attractive (9396-400). The odd side on the last record is of Schubert's Impromptu in A flat. Why does Pouishnov, like most other pianists, play the D flat section at so furious a pace? It is simply a whirl of notes. The composer indicates no change of speed at all. (But what did *he* know concerning the performance of his own music? Ask the Pouishnovs and Gray-Fisks.)

Another Schubert record is of a number of the little Viennese Valses, strung together under the title, 'Old Vienna,' arranged and brilliantly played by Ignaz Friedman (L2107).

Mendelssohn's 'Spring Song' comes up quite fresh in the performance by William Murdoch, who brackets with it Paderewski's Minuet in G (9372).

A new-comer in the vocal line is Bella Baillie. She will be a stayer, if we may judge from the brilliant form shown in 'O come, do not delay' and 'You, who have knowledge,' from 'Figaro' (9373).

Player-Piano Notes

ÆOLIAN

Duo-Art.—Although pianoforte transcriptions of orchestral works are rarely satisfactory, they have their use, in that they enable those out of reach of orchestral performances to gain acquaintance with the finest of the classics. The 'Eroica' Symphony has been arranged and is performed by Frederic Lamond, a part of the first movement being on Roll 1 (531).

With the exception of Moszkowski's attractive Scherzo-Valse, brilliantly played by Nadia Reisenberg (7153), and Arensky's Study in F sharp, Op. 36, played by Gitta Gradova (7152), the standard of works in this list is mediocre. It is a pity that some of the intellectual energy expended on the excellent 'World Music Series' could not be spared for this department.

It is difficult to understand the use of *Duo-Art* song accompaniments. A good singer would surely be irritated by being bound down to an accompaniment which carries him on, or holds him back, regardless of his own ideas of interpretation. The boot is on the wrong leg: the singer has to adapt himself to the pianoforte, instead of *vice versa*. The accompaniment to 'The lass with the delicate air' (0102) is very bad rhythmically, and the roll is likely to do harm by encouraging a slovenly, sentimental method of singing. On the other hand, a few good rolls which do not allow (as this one does) a singer to hang on to high notes just because they are high, or to distort the time-values, would be a wholesome corrective. It would do the rhythmless warblers a power of good to be kept moving by an inflexible roll. 'The little brown owl' accompaniment, in D, is better (0123), but even here one wearies of the *rubato* of the singer for whom it was played.

Hand-Played.—It is good to have Schumann's 'Carnival,' though the violent and agitated rushes of Robert Schmitz are somewhat disconcerting and make for confusion (A1065e).

The best of the batch is one of Paderewski playing Chopin's Mazurka in B flat minor, Op. 24, No. 4. It is really first-rate, as might be expected (A1069f).

There is also Nevin's 'Gondoliers' ('A day in Venice'), played by Robert Armbruster (A1067a).

Metrostyle.—These include a four-hand arrangement of Jensen's 'Wedding Music' which is quite attractive and jolly (T30373c-34c), and a set of good Valses by L. Emilie Bach, the second roll of which is considerably more interesting than the first. All these could stand, with advantage, a slightly quicker pace than the line suggests (T30371c-72c). Gabriel-Marie's Impromptu Valse is bearable only when played at a good round pace (T30370c).

BLÜTHNER

First on the list is a very successful four-handed arrangement of Beethoven's Quartet in A, Op. 132, on five rolls. As is to be expected the Andante

suffers from the inevitable defects of a pianoforte transcription, but the other movements come off remarkably well, and the whole set makes a fine acquisition to the musician's library (58589-58593).

Francis Planté gives a brilliant performance of Chopin's Scherzo in B flat minor (55792), though the change in the *tempo* of the Trio seems over-violent.

Pierre's light music is always both attractive and good, and his Valse, Op. 5, is no exception. It is delightfully played by himself (57101).

The Polish Dances, Nos. 1-3, Op. 37, of Rozycki Ludomir, seem to have an authentic flavour. They are fairly exciting and unusual, and Karol Sztetler treats them with a good deal of brilliance (59589).

Paul Schramm plays two attractive things by Bortkiewicz—*Pièces Lyriques*, Op. 11, No. 6 (55810), and *Prelude*, Op. 13, No. 6 (55811). They are well contrasted and out of the ordinary.

Two more pieces of the light type, and very good, are Schütt's *Menuettino*, Op. 43, No. 1, and *Moto Appassionata*, Op. 43, No. 3 (59723 and 59725 respectively). The first-named has rather too much repetition, but Franz Wagner does much to mitigate this by brilliant playing. There is also an arrangement of Brahms's 'Wiegenlied,' Op. 49, No. 4, played by Felix Gieseke (59439).

D. G.

Wireless Notes

BY A MERE LISTENER

At the Congress of the British Music Society, the other day, a letter was read from Mr. Cyril Scott. 'At one time,' he wrote, 'music was an art. It has now become a vice.' Gramophones and wireless, he added, were now habits instead of pleasures.

Well, one of the few gleams of light among the dull inanities of M. Charlot's interminable 'Hours' was the playing by Mr. Cyril Scott of one or two of his own compositions. So why this cynicism, Mr. Scott?

And how listening to gramophones of the older type, with their horrible 'scratch' and their frequently grotesque interpretation of the music recorded, should have been more pleasant than listening to the greatly improved gramophones of to-day, I really can't understand.

As for wireless, those of us who have been constant listeners for several years are well aware of the fact that the wireless transmission of nearly every kind of music has improved tremendously. It will continue to improve. And though Mr. Cyril Scott may tell us that listening by means of a wireless set to his own compositions—or even those of other composers!—is more a habit than a pleasure, we shall continue to listen to those programmes which happen to contain music suited to our needs.

For we—and there are many thousands of us—are people who, for one reason or another, have little chance of hearing music, and especially good orchestral music, at first hand. This is why we welcome wireless. This is why, I think, every professional music critic should welcome us. But few of them do. We are tired of being told—or, at any rate of having it implied—that to enjoy the full flavour of any musical performance it is necessary to be in the hall where the performance takes place; that a symphony, for instance, cannot be listened to with real pleasure unless he who listens is also able to watch the movements of the players, the antics (sometimes) of the conductor, and the bored expres-

sion on the faces of the critics. This is one of those half-truths which, the critics seem to think, if they repeat often enough will become the whole truth. As a matter of fact the other half is much more likely to become true as time goes on, namely, that the listener, sitting quietly in an armchair, with an efficient wireless set and ear-phones, is in a better position, both physically and mentally, really to enjoy a fine performance of any kind of music than many of the people who are actually present in the concert-hall.

Moreover, many of such listeners will look out for, and read with interest, what the critics have to say regarding performances which have been broadcast. Thus the critics are gaining a very large number of new readers. This ought to please them. And instead of writing of us as if we were nincompoops, they should use any influence, either direct or indirect, they may possess, to persuade the B.B.C. to give us better music, and more of it. At present the Corporation seems to have got the idea firmly fixed in its head that the more-or-less-unmusical mob (for which it caters so assiduously) cannot stand orchestral music unless it is 'arranged for,' and played by, a 'military band.' Nonsense! There is no reason whatever why the B.B.C. should not form a really good orchestra, and give us two or three programmes each week of orchestral music of a class which would not only please medium-browed listeners, but also that large number of slightly lower-browed people who are perfectly capable of appreciating good orchestral music if they hear it often enough for its beauties to become familiar to them.

H. E.

'THE DREAM OF GERONTIUS' IN LINCOLN CATHEDRAL

Sir Edward Elgar can have no reason to complain that his works are neglected in these days. It is true that we should welcome more frequent hearings of the two Symphonies, and especially of 'Falstaff,' but the oratorios are far from being forgotten, and as regards 'The Dream of Gerontius,' which is perhaps his most characteristic work, it has been strongly in evidence of late. By a strange coincidence it was given three times within a week by important societies at Leeds, Bradford, and Sheffield; all of them performances which may be described as brilliant, and on May 9 it was heard in Lincoln Cathedral, at a service which recalled the old festivals held alternately at Lincoln and Peterborough. For various reasons these have been in abeyance since 1910, on which occasion Elgar conducted his 'Gerontius.' It was chosen again for this occasion, when, under Dr. J. G. Bennett's direction, it was given on a rather smaller scale, but with a perfectly adequate force. The choir, of about two hundred and ten voices, was purely local, consisting of the Lincoln Musical Society and the Cathedral Choir, the latter representing, with a few contraltos, the semi-chorus, in which the expert singers had a task which they fulfilled to perfection. The orchestra of sixty-three was chiefly from the Hallé Orchestra, with five trumpets and trombones of the Leeds Symphony Orchestra and some twenty amateurs, and Mr. H. S. Trevitt was at the organ.

The soloists were one and all artists of the first rank. Mr. Steuart Wilson has no superior in the part of Gerontius, which suits his voice and his artistic personality to perfection. His vocal powers

have advanced in recent years, and to them he adds a certain note of earnestness and spirituality which is so essential to a perfect realisation of the character. Miss Muriel Brunskill is a contralto whose vocal endowment has always been exceptional, and if in dramatic power she has been less distinguished, her experience with the British National Opera Company afforded a training which has been of great service to her. The baritone, Mr. Howard Fry, with his good voice and refined style, completed a cast upon which it would not be easy to improve.

One of the reasons for discontinuing the festivals was the objection to erecting a temporary platform in the church, so the choir had to be placed on the level, and this undoubtedly made it more difficult for the conductor to get into touch with the singers, and affected to some extent the brilliance of the performance and the smartness of the attack. All the more credit is therefore due for the good ensemble sustained throughout, and the effect of the great chorus, 'Praise to the Holiest,' with its climax of splendour, was most impressive. One could not but feel how much it, and indeed the whole work, gained from being given in an ancient church with all its solemn associations.

Advantage was taken of the occasion to offer a tribute to the Centenary commemoration of Schubert's death, and it took the form of the great Symphony in C. The choice was, of course, unexceptionable, and it was unfortunate that time did not allow of the whole work being given. The first and second movements, and the first section of the Scherzo, were all that was played, and it could not be denied that this resulted in some sense of anti-climax, for it was impossible not to remember the splendour of the Finale, with its unsurpassed effect of irresistible energy, growing in force and grandeur as it proceeds. Still, half a loaf is better than no bread, and what we heard was Schubert at his best, performed adequately under a conductor whose intimate sympathy was shown unmistakably. Not the least effective feature of the service was the singing of two hymns, 'Praise my soul, the King of Heaven' (Goss) and 'Now thank we all our God,' the orchestral accompaniment to the former by B. J. Dale, and the latter by Dr. Bennett.

The problem of finance was intensified by the fact that admission was free, but a preliminary appeal for donations towards the necessarily heavy expenses was not ungenerously met, and the collection, from a congregation which filled nave and transepts to overflowing, amounted to £114, so that one may hope the Dean and Chapter, on whom anxieties concerning the repair of the fabric have of late fallen heavily, may be encouraged to repeat an experiment which has had such a successful outcome.

HERBERT THOMPSON.

Teachers' Department

THE PERSONAL ELEMENT IN TEACHING MUSIC

BY BARBARA HOWARTH

During the last twenty or thirty years a great change has taken place in the method of teaching. In the days when it was not thought necessary to consider pupils as units, teachers knew little and cared less about psychology, and all one had to do was to shepherd the flock down a well-worn track,

beginning with 'Home, sweet home' and ending in 'The Maiden's Prayer.'

Nowadays in the light of modern thought, we know that it is the individual which matters—first, last, and always.

But in spite of what we hear and read on the subject, it must be admitted that a number of present-day teachers, although fully equipped for the educational side of, their work, have not advanced beyond the old-fashioned system of mass production. These people divide their pupils into two sets, 'Workers' and 'Non-Workers,' and deal with them on the broad principle, 'If you practise you are very, very good, if you don't practise you are horrid.'

This somewhat conservative method is not only ineffective, but is directly responsible for many failures, the reason being of course that an opinion based on results is not always to be depended upon. In other words, it is not what a pupil does, but the reason why he does it, which is of importance. By way of explanation, we will look at two or three well-known types of student, starting with one, generally a child, who, with more or less candour, refuses to practise.

A little pupil who shows a marked antipathy towards his work usually does so from one of two reasons; either he has no natural liking for music, or his interest is dormant. The wise teacher instead of wasting the lesson in useless invective, gets to work in a different way. He knows that love of music is not given to each one of us, and that maybe an unmusical child is being forced to take lessons. If that child is offered sympathetic encouragement to do something he doesn't want to do, he will make an effort to respond, but if his fumbling attempt is accompanied at every step by scolding, he will surely rebel and come to an inglorious and sudden full stop. Moreover, his dislike for music has become hatred—he has had enough.

On the other hand it may happen that a child has that innate power called talent, and won't work simply because his interest is asleep. In all probability the teacher of such a child as this, recognising the latent ability, has, with ideas of a technique-to-be, placed him on a course of scales and exercises, backed up by pieces of the strictly classical school. Now very few children will stand this kind of treatment for long, and the same thing occurs, practice is not done, and in consequence such pupils are put in the 'Won't work' category, with the additional label 'lazy.'

Should we go a little deeper into the source of the trouble, and substitute 'dormant imagination' for 'dormant interest,' the remedy is clear.

Children enjoy a piece they can grasp. 'The Goblin up the Chimney' grips their imagination, whereas 'Sonatina in C' leaves them unmoved; we must remember that 'tell me a story' applies to music as well as to books.

Competition, especially for an older child, often works wonders, and a musical evening for pupils only, when each one performs, has a three-fold advantage; it helps to overcome self-consciousness, teaches the value of criticism, and most vital of all, by bringing pupils into touch with one another's work, arouses enthusiasm.

And now we come to the other extreme—the plodder. A title given to one who, while lacking real ability, practises with laborious diligence. Tradition tells us that practice makes perfect; here is a student who practises, but who, far from

becoming perfect, makes little, if any, headway, and the question arises—what are we going to do about it? Are we to praise his industry and overlook the quality of his work, or should we give a candid and honest opinion?

The answer depends largely on the pupil himself. If he takes music as an accomplishment, we can proceed on the assurance that education is never wasted, qualifying the statement by the knowledge that if a man 'hath no music in his soul' we cannot remedy matters by an external process, and therefore must not expect too much. But if music is intended to become a means of livelihood, I think that we who know from experience that our profession is overcrowded with teachers unfitted for the work, should offer a warning before the victim becomes a square peg in a round hole. As Sarah Grand says:

How kind 't would be of you, who never seem—
With self-doubt plagued, to look into my state,
And, finding me the powerless victim of a dream,
To tell me true you think me second-rate.

ON 'LEARNING MUSIC'

BY A. H. PEPPIN

A little girl was once observed by her mother to be deeply engrossed in a corner of the nursery with a box of paints and a drawing-board. 'What are you painting, dear?' said the mother. 'I'm painting a picture of God,' replied the child. 'But you can't do that,' objected the mother, 'none of us know what He is like.' 'Well, they will know when I have finished this,' was the answer.

This anecdote is related in no spirit of irreverence, but merely as a text from which may be extracted a moral that should be useful to teachers of music more perhaps than to most of those who are engaged in the task of education. The little girl was, in her crude, childish way, aiming at self-realisation, and she was unconsciously aiming at it in the only way that is educationally sound—namely, by the method of achievement. And the moral that I wish to extract from the story is the principle that self-realisation through achievement should be the main end of education, and that there are few, if any, educational subjects that offer the genuine educator such golden opportunities of putting this principle into effective practice as the study of music carried out on what I venture to characterise as sound lines.

For present purposes, then, I intend to consider music-study as the handmaid of education, convinced as I am, as the result of the experience of many years, firstly, that the best educational results are coincident with the most artistic musical results; and, secondly, that those methods of music-study which are in accordance with the soundest educational theories will generally train students of music to the most thorough appreciation of the art.

There seems indeed to-day sufficient excuse for my desire to emphasise the truth thus stated, inasmuch as teachers of music—at any rate in schools—seem inclined to consider, and in many quarters are encouraged to consider, the study of instrumental music as a thing to be disparaged. It is becoming fashionable to speak slightly of 'learning music' through the medium of the pianoforte, and if you want to be on the crest of the wave you must point to successful efforts in communal choral singing or in the encouragement of 'musical appreciation.' Now let me say at once that none of these efforts are to be slighted or discouraged. Their good results

deserve to be recognised, and must be far-reaching. Nor are they incompatible with the methods that I advocate. But in the long run they are short cuts, and with most educational short cuts they share the implication of superficiality. They are achievements sometimes of a high and admirable order, but achievements less of the taught than of the teacher. My contention is that the highest aim of the teacher, if he is also to be an educator, is not to point to his own achievements but to encourage achievement, and through it self-realisation, in his pupils. This is less conspicuous, and more difficult.

I may perhaps be forgiven for forestalling criticism and preventing misconception by stating that it is now twenty-seven years since I started in one great public school orchestral concerts of classical music the programmes of which were successfully introduced to their youthful audience by explanatory and illustrated lectures, and thirteen years since I introduced similar concerts in another great public school. In both these schools the series has been carried on (on the same lines) up to the present date by my successors, and in each the concerts are an established institution. I cannot therefore be justly accused of undervaluing the systematic encouragement of 'musical appreciation.' It is, however, my firm conviction that valuable though such means are in effecting, on masses of boys, 'conversions' to an interest in music, their value is less than that of the bulk of inconspicuous work done at the pianoforte in the joint effort of master and pupil in 'learning music'—this with the important provisos that the pianoforte work must be relentlessly thorough; that it must aim at results that are artistic, if modest; that in the end it leads the pupil (as such study can hardly help leading him) to serious study, and finally to some degree at least of self-realisation by the path of achievement. This is not the place to offer detailed suggestions of methods by which 'learning music' may be truly educational; but to prove its purely musical value as well as its potentialities it is only necessary to point to what is actually being done in some schools and brought to the light of day by school concerts and instrumental competitions. And if I am asked why its value is questioned, I reply, 'because many music teachers shrink from the effort which it demands of themselves and their pupils—shrink from relentless thoroughness, and, being thus precluded from winning artistic results and from leading their pupils on to tangible achievement, take refuge in short cuts and are content with the second best.'

This point, however, I do not desire to press home. My object is not destructive criticism but constructive suggestion. And here let me say in parenthesis that though I illustrate my contention chiefly by reference to pianoforte study as the most ready to hand medium, yet, speaking generally, the same principles apply to the study of any instrument and to serious work (not dabbling) at composition.

In the first place, then, it is a statement that needs only to be made to be admitted that there is a gulf between those who have devoted serious and thorough study to the technique of any art, and those who have either not studied or have studied in a dilettante style. Any experienced student of any art can at once detect the difference, even in a casual conversation. He perceives that the criticisms of the dilettante exhibit an imperfect apprehension; that his appreciation, though it may be enthusiastic and genuine, is vague and disproportioned; that as a

critic his judgments are not to be relied upon. And this applies correlatively to his enjoyment. An enjoyment that is not enlightened by knowledge need certainly not be valueless, but it has not the same value that comes of thought, experiment, close attention, and effort. It is apt to be found in the wrong things for the wrong reasons, and therefore cannot generally be much more than skin deep.

On the other hand, an almost necessary concomitant of serious study and effort is some degree at least of achievement. Here we reach what is from the educational point of view the root of the matter. Prof. Huxley stated the main purpose of education to be 'to enable us to do the things we ought to do, when we want to do them, whether we like them or not.*' That is to say, in so many words, that the main object of education should be the acquisition of power, and it is through achievement that power, and with it self-realisation, grows. Here stands revealed the supreme value of serious music-study—for it is not difficult to see how power must grow in the mind and character of the instrumental student in the mastery, by dint of serious and thoughtful effort, of piece after piece of properly graduated difficulty: each piece being another rung in the ladder, another step up the hill attempted and accomplished, with an ever-widening view, luring on towards the rainbow's end that will never be reached, in a chase that is its own reward. Here is power steadily and surely growing, and with it self-realisation. Assuredly the conclusions of modern psychology are falsified if this process is not a most valuable aid to the highest aims of education of both mind and character. The dilettante with his 'appreciation' stands on one side of the gulf, the serious student with his achievement on the other.

I have said that no apology is needed for thus treating music study as the handmaid of education in general, because the best educational results are coincident with the best musical results. I have also stated reasons for holding that the enjoyment and 'appreciation' of music are imperfect that are not founded on attention, knowledge, and effort.

Let us, then, briefly consider the quality of the enjoyment of music which is the prerogative of the student who has studied the pianoforte with that serious thoroughness which alone can have led to solid achievement.

In the first place he has learned to listen minutely and attentively to the sounds that he makes; then to note details of emphasis and phrasing; to hear accurately the notes which form a chord; to grasp the structure of the composition that he plays with a knowledge that it is not hearsay, but first-hand. He has acquired an aural sensitiveness which has quickened his perception of the differences between pleasing and unpleasing sounds, and has given him a sense of tone. If he has a first-hand grasp of the structure of one (say) sonata movement or fugue, or of a simpler form, he has acquired the ability to compare one example of that form with another and to know implicitly, if not explicitly, the differences between them. He has begun to realise what is meant by polyphony, and to hear the inner parts. All these things, and others too subtle to set forth, form the equipment of the student who has 'worked at the bench'—provided that his work has been under guidance that has combined thoroughness with

sympathy, encouragement with minute criticism, experience with enthusiasm.

Effort, no doubt! But we get nothing for nothing in this world, and an apprehension of the subtleties of any art (without which 'appreciation' is superficial and enjoyment vague) is not to be won without effort, and whilst the effort is a worthy one the hope of reward is great.

Lastly, there is a growing recognition among educational theorists of the value of team-work. And, whether educational theorists or no, many musical instructors of youth seem fully alive to it and ready to make use of it. But it should not be forgotten that the value of team-work depends largely upon the individual achievement of the members of the team. It is not necessary to be a mathematician to know that $0 + 0 = 0$.

To shrink from the effort required both of teacher and pupil in serious 'working at the bench' in the study of instrumental music is surely not only to let slip opportunities of the highest educational value, to deprive the young student of unparalleled possibilities of acquiring power and self-realisation through solid achievement, but also to let slip his best opportunities of acquiring a sound critical faculty (which is the real meaning of 'appreciation') and the fullest enjoyment of the best.

POINTS FROM LECTURES

Much of the biographical matter given by lecturers during the Schubert Centenary is well known, yet the usual stories read fresh and winsome as the composer's music. In a phrase or two, Mr. Carlos Vazquez caught this spirit in his lecture at Enfield. 'This master of melody,' he said, 'was one of the most lovable of composers. One might at first approach the souls of other great composers, such as Bach and Beethoven, with awe, even though one learnt to love them, but with Schubert one could feel nothing but interest and love for his music from the very first. The beauty of his melodies alone prevented even the least satisfactory of his works from being dull.'

'The Musician and the Community' was the subject of a lecture at Liverpool by Mr. Stewart Macpherson. He finds that the gramophone and the wireless, though powerful factors in the enjoyment of music, have given the *coup de grace* to many a desire for individual music-making, and the number of young people taking an active part in singing or playing duets, trios, or quartets, or going to concerts, is becoming smaller. Teachers received letters like this: 'Dear Mr. —, I shall not be taking any more lessons this term. You see, we are going motoring, and besides, we have got a wireless, which we can take with us.' Composers and publishers, he added, could hardly expect to benefit from the mechanisation of music, seeing that the sales of sheet music had dropped to the extent of from 25 to 50 per cent. during the last two or three years.

Kilmarnock Rotarians have had the benefit of listening to the experiences of Mr. A. M. Henderson in Germany, Russia, and France during his student life. In those days the best brains of Germany seemed to be directed towards the army. At Berlin the music masters and their students were drawn from all countries of Europe. The life thus presented to a musical student had immense advantages. Going on to Riga to join the staff of the Conservatoire,

* Cited by Dr. H. Crichton Miller, 'The New Psychology and the Teacher' (Jarrold).

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Mr. Henderson found the place was then bi-lingual, and he gave his lessons in German. His interest was aroused in the wonderful musical art of Russia, and in the Russians, than whom he had never known a more generous, kind, and warm-hearted people. The mention of political matters being forbidden, the cultured classes devoted their energies to other things. The economic position had since become quite untenable for the group that was now trying to control it, and changes were inevitable. Mr. Henderson had interesting things to say of some of the distinguished musicians now living in Russia, and of their hardships and discomforts. At Paris he made many delightful friendships among his fellow-students, some of whom had now international reputations. In the countries named, the arts were subsidised in a very generous and splendid way. To outsiders visiting us it was preposterous how disproportionate was the attention paid by the press to sport. The time is long overdue when we should begin to give the cultural arts a bigger place in life.

Mr. P. J. Duffy, to a Dublin audience, expressed his regret that music has not got the place in the public mind that it had twenty or thirty years ago. On the Continent great institutions of musical culture were subsidised; in Great Britain there was very little, while in Ireland there was none—except the broadcasting station which, however, received licence fees. From 1913 to 1927 there was no symphony orchestra in the Free State, and there was also an absence of popular concerts. During those years a new generation had grown up, and in 1928 there was a public that had lost touch with musical culture. There was, too, a tendency among musicians to put forward ambitious programmes that the public did not understand. He hoped that in the reconstruction of the social and cultural life of the country a place of honour would be found for the spirit of music and harmony among the people.

Cheltenham, having come into possession of a new Town Hall organ built by Messrs. Rushworth & Dreaper, invited Mr. W. C. Cooper of that firm to give an address at a luncheon. Although the organ had been associated with Church music for many centuries, he said, it was originally a secular instrument. A new era had begun in its adaptation to the uses of picture theatres. Unlike other instruments, organs had clearly marked national characteristics. American, French, German, Italian, and English, each was a distinct type in which the national temperament could be clearly traced. Organs could again be subdivided into individual classes, wherein the temperamental peculiarities of the builder were readily distinguishable. To-day the rotary fan and electric motor had solved the problem of 'raising the wind,' and made possible varied pressures to give richness and refinement to different departments of the instrument, thus placing at the disposal of the player a tonal structure of almost infinite variety.

Stories of Sterndale Bennett provided the human interest that was the making of a recital of his works by Mr. L. G. Winter, at Worcester. Remarkable feats of memory were described. The Leipzig publisher acknowledged receipt of the Caprice in E major for pianoforte and orchestra, but the solo part was missing. It had never been written out, though Bennett had played it at concerts. It was supplied from memory. Bennett undertook to write a Sonata for 'cello and pianoforte for Piatti, who found, two hours before the concert, that the work was still

unfinished. Piatti played his part at sight without a rehearsal, from Bennett's manuscript, and the composer, at the pianoforte, trusted entirely to what was in his mind of the pianoforte part, not a note of which had ever been written down.

Mendelssohn's music suffered from what he himself called his 'habitual cheerfulness.' This point in a lecture on Mendelssohn, by Mr. Samuel Broughton, at Accrington, was contrasted with the saying of Schubert: 'My music is the product of my genius and my misery, and that which I have written in my greatest distress is that which the world seems to like best.' Much of Mendelssohn's music had lost its hold on the public, but, said Mr. Broughton, 'Elijah' still ranks as one of the finest oratorios ever written.

J. G.

EASY PIANOFORTE MUSIC

From Joseph Williams come three numbers of the *Berners Edition* of classical and modern pieces graded and selected for educational purposes. Tchaikovsky's *Mazurka*, Op. 39 (Lower Division), edited by George Farlane, gives useful practice in phrasing and *staccato*. A flowing little *Prelude* in C minor by Bach (Lower Division) and Schumann's 'The Wayside Inn,' Op. 82 (Intermediate), have been edited by C. Egerton Lowe. The same publishers send also Donald Edeson's 'Two Pieces' under one cover—(a) *Humoresque*; (b) 'Robin Redbreast'—which are fluently-written and likely to please (Lower). A set of eight pieces by Ernest Austin, under the title 'Divisions' (Augener), while not as a whole showing this facile composer at his best, contains some attractive pages, and may be recommended (Lower).

Additions to the admirable Oxford Pianoforte Series, edited by A. Forbes Milne, come from the Oxford University Press. E. Markham Lee's 'Cliff and Tide-rip' is a well-written set of five pieces which would interest players of Intermediate standard. Fluent finger-work is called for in 'Spindrift' (*Allegro vivace*) and 'White Horses' (*Allegro strepitoso*), and most of the pieces require a full-sized hand. Suitable for the same grade are Norman Peterkin's 'Two Tunes for Pianoforte'—'The Drowsy Tune,' mainly in four-part harmony, and 'The Lively Tune'—both of which are characteristic examples of this composer's harmonic methods. Five short pieces under the title 'Sea Horses,' by Sybil Fountain, make an attractive and useful set for juniors. Plenty of interesting work is given to the left hand (Elementary-Lower).

Fritz Kirchner's 'Jugend-Album' (Bagatelles) contains six easy pieces which are rhythmical and tuneful, though somewhat obvious and conventional (Keith Prowse). 'Six Little Sketches in Pen and Ink,' by Gladys A. Wood, may be recommended (Leonard). They are well varied, and will prove useful in developing phrasing and rhythm (Elementary-Lower). James Blair's 'Miniature Suite' (Paxton) contains six little pieces in dance form which would make useful recreation for elementary players. For beginners, Cyril C. Dalmaine has provided an admirable collection of short and easy pieces under the title 'Penny-Pieces' (Forsyth). These are attractive, and, for technical purposes, excellent.

G. G.

No. 3 of Alec Robertson's little booklets on 'How to Use the Gramophone in School' is entitled, 'Why and How.' Like its companions, it is full of commonsense 'tips,' delivered in an easy-going style. (Free, from the Education Department, the Gramophone Company.)

We have not much faith in 'fancy' methods of teaching youngsters the mysteries of the clefs, lines, spaces, &c. Our experience is that with the normal intelligent youngster who *wants* to learn music the elementary powder needs little or no jam. But we like a book just published by Aird & Coghill, Glasgow—'B-A-B-E and a dozen other Clef Spelling Songs,' words and music by Marcus Dods, with a Prologue set to music by Sir Walford Davies, and our liking for it is on the ground that the songs are attractive to youngsters, whether they know the clefs or not. Mr. Dods makes the most of the potentialities of the letters of the stave, beginning with B-A-B-E, and rising to such heights as B-E-E-F, and (attendant on that noble viand) C-A-B-B-A-G-E; there are also B-A-G, and B-A-G-G-A-G-E. Each song is headed by the title expressed in notation. The songs are for singing and playing by adults. Educational? Perhaps; but certainly good fun.

A delightful version of the folk-song, 'Lavender's blue,' is that by Kenneth Sterling Mackinlay (Curwen). It may be sung in the ordinary way as a solo, but by dividing the tune and adding simple extra parts Mr. Mackinlay has made it into something like a tiny operatic ensemble. Two or three youngsters may thus join the adult in charge, and make an early and enjoyable start in holding their own.

Nothing could be better in their way than two little collections of pianoforte pieces sent by Winthrop Rogers—'Sailor Tunes' (14) and 'Soldier Tunes' (12), arranged by Alec Rowley and Edgar Moy respectively. They are easy, and excellently laid out and fingered; a verse of the song appears over the music, and there are clever drawings by Joyce Dennys.

Mr. Moy is also responsible for 'Four Scenes,' for pianoforte duet, wherein the *primo* is mainly in octaves. The *secondo* part, though less easy, is not beyond a player able to deal with simple broken-figure and chordal writing. Within these limitations, Mr. Moy has contrived to write music unexpectedly fresh and attractive (Oxford University Press).

THE APPRECIATIVE STUDY OF MUSIC

(The substance of the Inaugural Lecture by Ernest Fowles, at the Easter Course, Training School for Music Teachers, London.)

A comparison of the fundamental equipments needed for the appreciation of the various arts will show that the elementary powers which follow upon the exercise of cultured observation, and which enable the message of painting or of poetry to be grasped by those unskilled in the practice of either, are not of immediate service in the study of music. General education joined to habits of reasonable observation prepare the mind for the understanding of painting, and the same factors developed by a growing imagination provide a vantage ground for the perception of poetry; but, beyond the very rudimentary manifestations of rhythm and tune, little help is afforded by the customary curricula of early education in the way of a clear grasp of the bases upon which music rests.

THE FOUR ELEMENTS

The bases of all musical enlightenment may be described under four heads: Tone, Rhythm, Harmony, Melody. Music is emphatically the language of tone. Rhythm is the manifestation of its life. Harmony is one of the properties peculiar to music, without direct analogy or kinship in respect of any other art of man. Melody is an element at once simple and exceedingly complex. Musical culture, it has well been said, starts when the individual identity of two concurrently moving tunes has become a distinct mental experience.

It is of course an axiom that each of these four elements should in the first place be an experience of the ear. Yet, in these days of instrumental enthusiasm, it is not always easy to apply the obvious teaching of the axiom. The chief fault would appear to lie in the narrowness of range usually accorded to what is known as aural culture. It is not an accident, but the direct issue of decades of misdirection, that but comparatively few marks are allotted by prominent examinations for actual tests of hearing!

EAR-VITALITY

It is therefore vital to musical progress that the function of ear-training should be viewed from a much wider standpoint than has hitherto prevailed. The subject naturally divides into two sections: (a) *Technics*; (b) *Æsthetics*. This classification places the cult of ear-training on the same basis as that of an instrument. Regarded educationally, there is no difference between the treatment required for the two forms of energy. Both are concerned with the development of a sense. Both are equally dependent upon technical and æsthetic means of advancement. It is easy to foresee that the aural class of the future will touch each of the four integral elements of music, and that no work of the kind will be held to be of value which does not train the student (a) to perceive the varieties and subtleties of tone; (b) to realise the structural side as well as to feel the momentum of rhythm; (c) to hear the kaleidoscopic forms of harmony; and (d) to listen to the horizontal line, or more exactly, the *lines*, of melody.

TASTE

The appreciative study of music implies the development of taste. It is impossible to obtain a refined taste from music alone. The mind empty of all things save music is a danger to the race. Taste requires the stimulant which follows a living interest in the wide concerns of humanity. Literature only can provide the need. The musician is known by his books, and the same law operates in the case also of teachers of music. Music is the most responsive of the arts to the claims of taste, and a cultured taste in literature finds a ready echo in the imagination of those who live by music. The world is ruled by taste, and it is the privilege of the teacher so to develop his own, that insensibly he becomes an influence tending to the uplifting of taste in his students. The teacher whose mind is stored with truths culled from art and literature is in possession, not of an occupation, but of a vocation. One who teaches music with an equipment wholly musical can rarely if ever rise above the mere technician.

STYLE

The appreciative study of music suggests a perception of style. The study of style in any form of art begets insight, which, of course, is the power to perceive from within. To make a study of style, say, in poetry is a very salutary experience for any teacher. It is then an easy process to apply the lesson to music. The music teacher is too prone to pass from composer to composer, from piece to piece, from style to style, and to ignore the supremely differentiating force of this aspect of music. It is a good plan to keep in the memory, ready for performance at a moment's notice, one piece characteristic of the style of various masters. Bach, Handel, Scarlatti, Haydn, Mozart, Beethoven, Schumann, Brahms, Grieg, Debussy, may all be made to contribute to so delightful a means of remembrance. Should this be too ambitious for some teachers, there is an alternative: Let one thought (subject) be selected from the music of each master. Let the thoughts be memorized as a

whole, together with their individual features and points of resemblance or of difference, and an important step in the understanding of musical style will have been taken.

ANTICIPATION

The appreciative study of music demands an attitude of anticipation or expectation. Music is to the hearer just what he expects it to be—that, and nothing more. The average man expects tune; harmony, counterpoint, cultured device, may be there, but he hears them not. This naturally leads us back to the elements of tone, rhythm, harmony, and melody. The equipped listener will anticipate the presence of the four, and, in consequence, will receive each in its due proportion towards the effect of the whole.

This side of musical culture is bound up with clearly defined principles of psychology. Poverty of anticipation may, it is true, spring from mental apathy or from a condition of boredom, but it is far more likely to be the offspring of a mind destitute of the eternal verities of music. No real and enduring art can exist in the absence of a full and ardent expectancy. We get out of music exactly what we put into it. Great expectations lead to great ends. The lack or minimising of expectation spells mediocrity and failure.

MEMORY

The appreciative study of music infers an intelligent use of the memory. As a rule we do not, in connection with music, use the memory (or, to speak more exactly, the *memories*—for we have many) with the skill that we are accustomed to employ it in letters. Yet we are approaching the time when it will be universally conceded that the fortified musical mind is that which proves its strength by the power to read music in precisely the same manner as books are read, that is, as an exercise of the mind energized by aural perception. A musician able thus to read a composition apart from physical reproduction, and to realise its effect unhelped by actual performance, will never experience difficulty in committing it to memory.

Is it not axiomatic that the mental and spiritual profit derived from the sane use of literature and art is operative in exact proportion as our powers of memory are kept keen and free from the rust of unorganized thought? This, in so many words, means that the ultimate profit of our excursions into literature and art arises, not so much from what we read or what we do, as from what we remember of that which we have read or done. Can you, mentally, go through a symphony or a sonata with the same vividness that you can recall the details of a book which has held and fascinated you? That, at any rate, is one of the surest tests of your powers of memory in the realm of music.

HISTORY

The appreciative study of music implies a possession of the historic sense. The younger teachers of to-day are generally deficient in this all-essential need. They are saturating themselves with 'modern' music to the exclusion of that through which alone it is possible even elementarily to seize the spirit of the experimental art of to-day. To be unhistoric in the survey of any art is a sign of the absence of a standard of apprehension, and to lack a stable means of assessment can lead only to superficiality, both of aim and of achievement.

All teachers should hold permanently in the mind the characteristics of the several periods of musical history. They should know (to take some examples) the outstanding features of the great contrapuntal period, the reason for the attenuated harmonic outlook which followed immediately upon that period, the method by which the various forces inherent in music combined to form what is known as the classic school, the general features of the post-classic age and their vast culmination at the passing of the last century, and so on.

Every lecturer on the aesthetics of music must feel the deadweight, arising from ignorance of history, so often manifest in audiences of the present day. Perhaps he is discoursing upon a phase of Beethoven's work. He, on his part, holds in his mind the influences which produced Beethoven as well as the promise held out by the master to future generations. His audience, on the other hand, will

probably be incapable of linking up the work of the masters of the pre-classic and post-classic periods, and the lecture, in consequence, will be robbed of its vital point. Lectures on 'appreciation' are still very much to the front. May they continue! At the same time, they constitute a danger to a race of students who so often lack the sense through which alone it is possible, truly and thoroughly, to get into the spirit of art as it progresses from age to age.

LOVE

Perhaps the greatest impetus towards understanding may be found in this small word. But the love must be that which endureth all things. That is to say, it must be a love reached through discipline of the spirit, and not sentimentality born of dilettantism. What we put into art is returned to us in fullest measure. Art means effort to the end, to the last gasp. It spells sacrifice of pleasure, leisure, and often, it may be, of friends. But its rewards to the spirit of man are infinite, and therein may we find its true purpose in human life.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

R. E. U. holds certain certificates in pianoforte and theory and wishes to know if these would help her to obtain a post as junior pianoforte teacher in a school. Among the certificates are those of the Intermediate and Advanced Grades of the Associated Board. The answer is clearly in the negative. Certificates of the kind are valuable as a proof of a certain standard of studentship, but are not intended to convey an intimation of teaching qualifications. The gateway to a music teacher's career is through one of the professional examinations accepted by the Board of Registration, to which must obviously be added a course of training in the art of teaching itself. At the same time, 'R. E. U.' may find a post in an elementary school in which, while working under proper supervision, she may prepare for the examination and, meanwhile, attend the requisite courses of lectures. These requirements may be condensed in the form of an advertisement issued either in the *Musical Times* or the *School Music Review*, or in both. Information with regard to the lectures may be obtained from the Secretary of the Training School for Music Teachers, 73, High Street, Marylebone, W.1.—E. F.

POMPA.—(1.) The address of the Conservatoire de Musique is Rue du Faubourg-Poissonnière (Paris) 15. (2.) A desire to study music on the Continent shows enterprise on your part, but if you go for that one purpose and devote yourself to it alone, it is quite certain that you will be grievously disappointed. If, on the other hand, you intend to use the experience in the larger sense, that is, with a view, not only to the music, but to the language, art, and habits of another people, you will gain greatly from a stay abroad. But there is no city in the world which offers greater musical advantages at the present time than London. As to the foreign city you should choose, much depends upon the department of study which you intend to pursue. In France, there is naturally Paris, though you would find excellent schools, allied with the Paris Conservatoire, at Lyons, Dijon, &c.; in Germany, we believe Dresden offers good opportunities; in Italy, possibly Milan or Florence. (3.) A very interesting book for technical daily study is 'Ten Minutes Daily,' by J. Michael Diack (Paterson, Glasgow).—E. F.

SUPERTONIC.—(1.) The diploma you mention is a good one, though of less standing than the L.R.A.M. or A.R.C.M. (2.) We don't know what F.O.N.C. stands for. The holder of this mysterious distinction is right when he tells you that the initials are less frequently met with than F.R.C.O., but this is evidently a case in which rarity is no proof of value.

CLAVIER.—(1.) Your trouble is very common and probably arises from a misapprehension of the method in which the muscles are used in playing. The whole tendency of modern muscular technique is towards purely natural movements. Consequently, progress depends less upon the development of digital dexterity than upon the formation of proper muscular habits. Look into Ching's 'Forearm Rotation' (Forsyth); then write to us again, mentioning, in particular, if new light has been thrown upon your problem. That at any rate will show exactly where you stand.—E. F. (2.) You ask for a good book about plainsong. Try 'The Teaching and Accompaniment of Plainsong,' by Francis Burgess (Novello). Although much has been discovered as to the historical aspect and method of performance since Helmore's day, we still have a liking for his 'Plainsong,' in the Novello Primer Series. The Plainsong and Medieval Music Society has just published a book by Edgar T. Cook. We have not yet had an opportunity of reading it, but the author's name is a guarantee of soundness. If your inquiry has to do with the difficult art of accompanying this type of music, we recommend J. Arnold's 'The Accompaniment of Plainsong' (Oxford University Press, 10s. 6d.).

F. G. P. would like a few hints upon the form of Scarlatti's Capriccio, Chopin's Study in G flat, and Bach's Fantasia, these pieces being comprised within the Higher Local Examination book issued by Trinity College. Space does not of course permit of detailed analyses, but the following remarks will be of help. The Scarlatti piece is in Binary Form, and is therefore divided into two sections. The point of division is at the cadence in the dominant at the foot of the second page. The Study is very interesting. It is a very small replica of Sonata form, with first and second subjects (bars 1 and 9), return to first thought (recapitulation) at bar 25, and Coda (bar 37). The Fantasia is one of the few pieces of the period in which occurs a decisive return to first thought. Nominally it is in Binary Form, with the central cadence at the foot of the second page; actually, it has the spirit of three-part form, this being evident from the return in the 6th bar of the fourth page.—E. F.

M. M. G. has been offered a pianoforte teaching practice and asks us to suggest 'the usual percentage, on an annual income, for a purchase price.' We have often been asked that question, and our reply must always be purely non-committal. Much depends (a) upon the contrast in personalities, which may make or mar the incoming teacher, (b) upon the relative teaching power of the teachers concerned, which may be considerable in one case and a minus quantity in the other. You cannot buy a practice with the comparative certainty which attends the transference of a trade connection. Have a friendly interview with the other teacher, and find out for yourself what she considers to be fair. Then, you might suggest a commission on each pupil who remains with you during the following year. That, at all events, would be fair to you.—E. F.

J. W.—You don't specify the direction in which you want our advice. If it is in regard to the method of setting about publishing your compositions we can only say, as we have said to many others, send your manuscripts to a suitable publisher. But be prepared for disappointment; an unknown writer of sonatas and string quartets has a poor prospect in these days. Make a start, therefore, with your smaller pieces. We do not make a practice of looking at MSS., but if you care to let us see one of your sonatas we will give you a frank opinion as to whether we think you have any reasonable prospect of success.

CONVERT.—(1.) An organist should endeavour to pedal throughout the entire board without touching the seat with his hands to aid his balance. But this is a counsel of perfection, and there must be many players whose stature makes it impossible when engaged at the extremities of the board. But what does it matter, so long as the notes are correctly played and well phrased? (2.) Obviously, no player need feel bound to follow any footing marks, whether indicated by the composer or by an editor. The case is analogous to fingering, and no method is likely to suit all players.

A.R.C.O., STN.—The best footwear for organ pedalling? Most players prefer shoes, but we have known fine executants who preferred the old-fashioned elastic-sided boot. So long as the ankle is free, it doesn't matter which. As to weight and depth of heel: we like a thinnish sole and a heel about an inch in depth. Find out what suits you best, and stick to it. Keep a pair of shoes at your organ; the casual use of every-day walking shoes may lead one day to your finding yourself halfway through a recital with a piece of heel loose, or a weak spot in the sole.

ONSLow.—The adjudicator is entitled to his opinion that your tune contains too many changes of key. We think the modulation to the dominant of D minor at the end of the sixth line is just one modulation too many. Of the eight lines only the first and last are in the tonic, which key therefore doesn't get a fair share. Apart from this we like the tune. It is sturdy in style, and the part-writing is good. (But it is pitched at least a tone too high. Hymns are for the crowd. What sort of a noise will they make on your high G?)

E. S. T. asks us if, in playing quickly repeated chords, the arm should be 'fixed,' so as to 'involve conscious tension of the muscles.' 'E. S. T.' must be more explicit and tell us, firstly, what is meant by a fixed arm, secondly, how he interprets the phrase 'conscious tension of the muscles.' Then we will do our best to help.—E. F.

C. S.—We do not know where you can obtain a complete analysis of Chaminade's 'Autumn' and Grieg's Sonata in E minor. But if your keyboard technique is equal to the Sonata you should know enough about form, &c., to be able to make an analysis for yourself. If not, your training has been lopsided.

G. I. C.—(1.) The harmony book you have is good, though you might well supplement it with Kitson's 'Harmony' (Oxford University Press). The counterpoint volume is less satisfactory. Read it, but work from Kitson's 'Counterpoint for Beginners' and 'Applied Counterpoint' (Oxford University Press). (2.) 'The Violin,' by Berthold Tours, will be very suitable (Novello).

D. H.—'Soldier, soldier, won't you marry me?' is in Series No. 1 of 'Appalachian Folk-Songs' (Novello); 'Ruggleton's Daughter,' Sharp's Folk-Songs, vol. 2 (Novello). We cannot trace 'My father has forty bright shillings.' Does a reader know it?

H. W.—Your description—'a book on the Italian Bel canto'—is too vague. All you need is (1) one of the many good singing manuals, (2) a good teacher, and (3) plenty of hard work. And the factor that matters least is No. 1.

CLARONE.—(1.) The difference between the clarinette-pédale and pedal clarinet is merely one of name. (2.) The sarrusophone family actually consists of eight members, but only two appear to be established in the orchestra—the bass and the contra-bass.

F. G.—(1.) The Academy you mention is, we believe, a very good teaching institution. (2.) We cannot recommend duets for singers whose capabilities and tastes are unknown to us.

F. P. Y.—We know nothing of the Union or its examinations and diplomas. If you will send us a prospectus we may be able to advise you.

I. S.—We prefer to give no metronomic rate for 'Ah! lo so!' A gramophone record of it will be more useful than a battery of metronomes.

LILIAN.—Write to the B.B.C., asking for a form to be filled up for audition. This form must be endorsed by a professional musician of standing.

T. J.—For church service accompaniment get 'Organ Accompaniment,' Bridge (Novello); 'Organ Accompaniment,' Richards (Joseph Williams).

H. I.—Borland's 'The Instruments of the Orchestra,' or, rather fuller, Prout's 'Instrumentation,' both published by Novello.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Annual General Meeting will be held on Saturday, July 21, at 2.30 p.m.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations on Saturday, July 21, at 3 p.m. There will be an address by the President, Dr. W. G. Alcock, M.V.O., and an organ recital, by Mr. H. L. Balfour, of pieces selected for the January, 1929, examinations. No tickets required. There will be an informal conversation immediately after the recital, to which members and friends are invited. Tea and coffee. H. A. HARDING, *Hon. Secretary*.

THE ORGAN AND THE GRAMOPHONE

A batch of organ records affords an opportunity of reporting progress in what still is the most backward department of the gramophone repertory.

First, it is good to see that one company at least—H.M.V.—has realised the importance of taking up organ music seriously, and of making a start with standard works, classical and modern. 'Storms' and the sugary type of piece will continue to be recorded, like the feeble works for other instruments, for the practical business reason that there will always be people with a taste for nothing better. Organists will not complain of that, so long as the good stuff gets a fair show.

Organ recording, however, is still in a speculative state, though (as Mr. Batigan Verne's article in the April *Musical Times* showed) certain principles are becoming clear.

The most serious drawback at present is the failure of the gramophone to reproduce the two features that are vital to genuine organ music—the diapason tone and the pedal department. It is unfortunate that the most successful recording so far is of reed tone—the quality of which the ear tires the soonest. The glory of the organ is the feature peculiar to it—the diapason tone; and until the gramophone can reproduce this as faithfully as it now produces (say) the human voice or the string quartet, the finest organ music (which depends largely on diapason tone) will make only a passable show.

The experiments and research now being made will do much, but I believe that the existing organs, having been constructed for effect in large spaces, will never produce completely successful records. Their surroundings are an asset, of course; people like to hear a record of the instrument in this or that famous cathedral. But for records that will be satisfactory from the purely musical side, I think we must wait till an organ is built to a specification designed solely for recording purposes, and erected in a room with the right acoustic properties, *i.e.*, with resonance just sufficient to avoid coldness on the one hand, and confusion on the other.

Meanwhile we must be thankful for the undoubted progress lately made in every respect—chiefly in regard to choice of music.

The records just issued by H.M.V. include three Bach works, and they serve to illustrate the remarks made above.

Dr. Alcock gives a beautiful performance, on the Salisbury Cathedral organ, of the first movement of

the Trio-Sonata in E flat. For its full enjoyment, however, one has to ignore (if possible) some inequality and unsteadiness of tone. It would be interesting to know what registration is used—apparently, quiet solo stops of the flue department. The use of a 16-ft. on the pedal raises doubts; perhaps a telling 8-ft. alone would have been better. The record, however, despite its defects, provides a valuable lesson in this most important branch of organ technique. These Sonatas are an indispensable part of every player's studies, and I hope the Company will in due time make them all available. They can never be 'best-sellers,' but there are always a good many serious organ students ready to avail themselves of this means of instruction, and these—plus a fair number of gramophonists interested in organ classics—ought to make the enterprise worth while.

The record of this E flat Sonata movement (C1452) has on the reverse side the Prelude in D, the Fugue being given on the two sides of B2654. It is a pity the Prelude and Fugue are thus separated, but it is unavoidable, as the Fugue can hardly be 'cut.' Dr. Alcock plays the Prelude at the quick pace which saves its numerous sequential passages from becoming trite, and I am glad to find him using plenty of organ for the D minor passage at the end. It sounds finely dramatic on this record. In the Fugue he uses an amount of quiet registration that would be right for a first-hand hearing, but which is less successful on the gramophone. The final passages, where the full organ comes on, are rather confused. Still, as in the Sonata movement, the fine rhythm and continuity make it a valuable lesson.

The other Bach work is the Prelude and Fugue in G major—the best of the works in that key, and one too little heard (Novello Edition, Book 8). The player is Dupré, on the Queen's Hall organ. Here the registration scheme is decidedly French, with a predominance of reed tone, and the power is never less than *forte*. The result is successful; one tolerates the persistent readiness for the sake of the remarkable clarity. Dupré's playing, as usual, is rather mechanical, and he overdoes the *staccato* in the repeated chords that are a prominent feature in the Prelude. Despite the slickness which nowadays (I think) just spoils one's enjoyment of Dupré's brilliant playing, the record is one of the best so far made of Bach's organ music (D1402).

Harold Darke has two new records to his credit. He gives a fine performance of Mozart's Fantasia in F minor (C1448). His pace is quick, and the sections in which the big chords figure are fiery and impressive. The beautiful slow section comes out well. The fugal parts are inevitably less clear. His other record is less interesting musically—the Overture to the 'Occasional Oratorio' (C1464), but most of it records well. The St. Michael's Cornhill organ is certainly good for recording purposes, mainly, no doubt, because of its compactness, and also because the church is not very resonant.

An example of the reverse set of conditions is the record of the first movement of Widor's G minor Symphony, played at Liverpool Cathedral by Harry Goss Custard (C1465). Here the result is so confused that only the hearer who knows the work is able to follow it. The final portion is simply a noise, but so glorious a noise that it has claims on the ground of uniqueness. There is no other musical effect like this welter of tone, and no one need be ashamed of enjoying a wallow in it.

Stanley Roper is recorded at St. Margaret's, Westminster, in the Allegro of Handel's Concerto in D, No. 4, and the Finale of Guilman's D minor Sonata (not the well-known work usually called Symphony). The Handel would have been better, I think, with a less violent contrast between the soft and loud passages. Clarity is good on the whole, and the loud pedal reed is used with fine results. The Guilman movement is no great shakes as music, but it is undeniably effective, like most of Guilman's work, and it makes a rousing record (C1446).

On the lighter side are records of Reginald Goss Custard (Queen's Hall organ) in his own Nocturne in D and Ireland's 'Villanelle' (C1466); E. H. Lemare in his Andantino in D flat, and Schumann's 'Dreaming' (C1455); and Quentin Maclean (Shepherd's Bush Pavilion) in Luigi's 'Ballet Egyptien' (Col., 4769-70). In the Goss Custard record we hear, on the whole, too little of the harmonic background; in Lemare's Andantino we hear too much, and the player's rubato is so exaggerated as to be fantastic. Maclean's playing is first-rate, and his organ records well, though the registration inevitably suits the cinema so well that it can hardly please organists. I suggest that the Columbia Company, having at its disposal this fine player and an organ evidently suitable for gramophone purposes, should let us hear him in some genuine organ music.

Two considerations suggest themselves after hearing a number of organ records. First, one speculates as to how far they are satisfactory in the case of gramophonists who have no knowledge of the works played. We organists can mentally sort things out from the confusion, and make good the deficient bass. It would be interesting to hear the views of a good musician who is quite ignorant of the organ repertory—as so many are.

Secondly, one is impressed by the educational possibilities of these records. To many organ students unable to take regular lessons they should be a boon. Above all, it is important that organists and the organ public generally should have ample proof (as they have in the records of standard works noticed above) that if organ-playing is unrhythmic and dull, the fault is not in the instrument, but in the player. Incidentally, such records will eventually make the public dissatisfied with any performance in which the music is held up from time to time while the player is hunting for stops. We shall no more tolerate such hold-ups in organ music than in any other kind of performance. Imagine an orchestra losing a bar while a wind-player changed his mouth-piece, or the violinists put on their mutes! Such anomalies are avoided by the orchestrator, and they must be avoided no less by the registrar, even if (as a correspondent suggested in last month's *Musical Times*) he has to call on an assistant to help with the stops.

H. G.

Messrs. Harrison & Harrison have recently installed a new organ at All Saints', Woodham, Woking—a three-manual of twenty-one speaking stops. On May 14, the Rev. Ernest T. Allen gave a short talk in the Church on the function of the organ in worship, afterwards giving a recital, his programme including Mozart's F minor Fantasia, Franck's Choral No. 3, and short pieces by Bach, Stanford, and Parry.

The four-manual organ by Gern at St. John the Baptist's, Holland Road, W., is to be reconstructed by Messrs. Henry Willis.

COVENTRY CATHEDRAL

Dr. Harold W. Rhodes has been appointed organist of Coventry Cathedral. Dr. Rhodes has since 1912 been organist of St. John's, Torquay, and has taken a prominent part in the music of that district, having been conductor of the Torquay Philharmonic Society, and also of the Torquay Operatic Society. From 1908-10 he was assistant to Sir Walter Parratt, at St. George's Chapel, Windsor, and from 1910-12, music master and organist at Lancing College. He was given his first post as organist when only twelve years old, and two and a half years later became a student at the Royal College of Music. He promptly gained one of the open organ scholarships at the College, and shortly afterwards an open scholarship for composition. He obtained his A.R.C.O. diploma when a little over fifteen years of age, and his Fellowship when eighteen.

THE LATE DR. TOM HAIGH

A memorial tablet to the late Dr. Tom Haigh was unveiled at St. George's Church, Ramsgate, on May 14. Sir Hugh Allen performed the ceremony, and also accepted on behalf of the Royal College of Music a cheque for the endowment of a 'Tom Haigh Prize' for organ playing. The music, both choral and organ, used at this service was drawn mainly from Haigh's compositions.

On June 26, at 1 p.m., the two-thousandth weekly recital will be given at St. Nicholas Cole Abbey, when the solos from the B minor Mass will be sung by Miss Olive Sturgess, Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Toplis Green, with Mr. Herbert Hodge at the organ. It is worth noting that these recitals were instituted by Prof. Shuttleworth nearly forty-five years ago, the player being Mr. Ralph Norris until 1905, when Mr. Hodge was appointed. St. Nicholas was the pioneer City church in regard to musical services, and was first in the field with mid-day recitals for City folk. The list of vocal soloists who have taken part in these weekly performances is long, and contains many distinguished names.

Candidates for the forthcoming R.C.O. examination should note that Mr. H. V. Spanner will give a recital at the National Institute for the Blind, Great Portland Street, W.1, on June 6, at 3, drawing his programme almost entirely from the R.C.O. syllabus. As the organ at the Institute is a replica of that at the R.C.O., the occasion will be instructive to intending examinees.

At St. Andrew's Cathedral, Inverness, on April 25, a new organ was dedicated. The builders are Messrs. Hill & Son and Norman & Beard, and the instrument is a three-manual of thirty-one stops. Mr. D. E. Roberts, the organist and choirmaster, gave the opening recital, and the choir sang Ouseley's 'It came even to pass.'

The Colthshall and Halstead Choral Society performed Bach's 'God's time is the best' and 'My spirit was in heaviness,' at Halstead Church, on May 13. There was a small string orchestra and a quartet of capable soloists. The Rev. V. N. Gilbert conducted, and Mr. Bertie Norgate was at the organ.

A new organ has just been installed in Ormskirk Parish Church by Messrs. Rushworth & Dreaper—a three-manual of fifty-six stops and fourteen couplers, seventy-two draw-stops, and thirty-five thumb and foot pistons. Recitals were given by Mr. Harry Goss Custard.

Nine choirs took part in the Wycombe Ruri-decanal Choir Festival at High Wycombe Parish Church on the Eve of the Ascension. The canticles were sung to plainsong with Morley's Fauxbourdons. Mr. Noel Ponsobny conducted.

'St. Paul' was sung at the Parish Church, St. Austell, by the Philharmonic Society, accompanied by organ, strings, and drums. The performance was under the direction of Mr. W. Brennand Smith.

(Continued on page 529.)

Stars of the Summer night

FOUR PART SONG

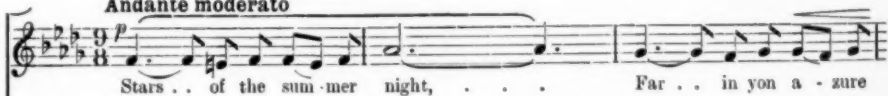
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Music by W. A. C. CRUICKSHANK

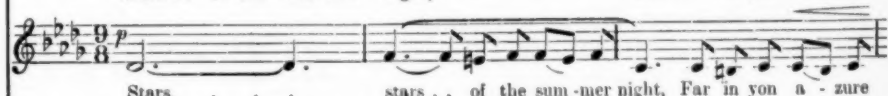
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante moderato

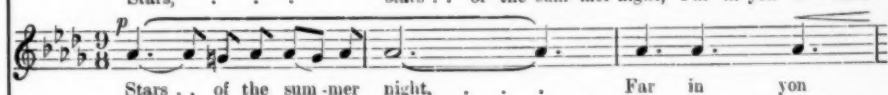
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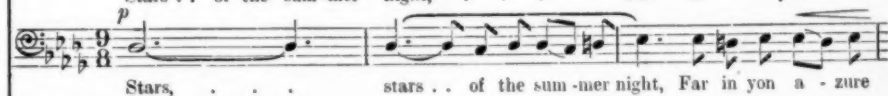
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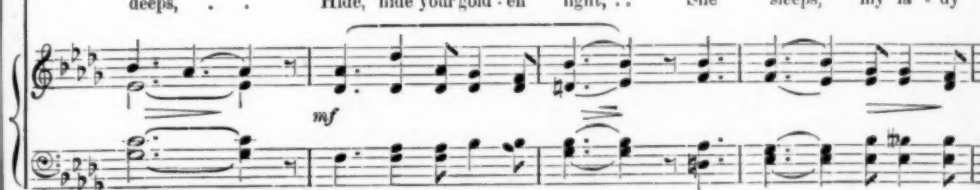
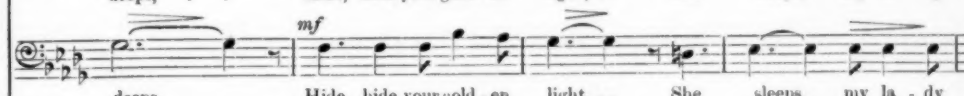
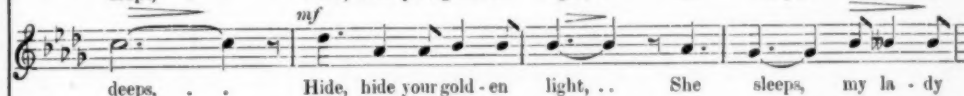


BASS



Andante moderato

(For practice only)



Original Version for A.T.T.B. in THE ORPHEUS, No. 196

D

poco rall.

sleeps, my la - dy she sleeps, my la - dy sleeps. . .

poco rall.

sleeps, . . sleeps, she sleeps, . . she sleeps. . .

poco rall.

sleeps, . . sleeps, she sleeps, . . she sleeps. . .

poco rall.

sleeps, . . sleeps, she sleeps, . . she sleeps. . .

a tempo

p Wind . . of the sun - mer night, . . . Where yon der wood bine

a tempo

Wind, . . wind . . of the sun - mer night, Where yonder wood-bine

a tempo

p Wind . . of the sun - mer night, . . . Where yon - der wood - bine

a tempo

Wind, . . wind . . of the sun - mer night, Where yonder wood-bine

p a tempo

mf

creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy

mf

creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy

mf

creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy

mf

creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy

mf

sleeps, . . . Dreams of the sum-mer night, . . . Tell . . . her, her lov-er keeps

sleeps, she sleeps. . . Dreams of the sum-mer night, Tell her, her lov-er keeps

sleeps. . . Dreams of the sum-mer night, . . . Tell her, her

sleeps, she sleeps. . . Dreams of the sum-mer night, Tell her, her lov-er keeps

watch, . . . watch, While in slum-ber light She sleeps, *p*

watch, watch, . . . While in slum-ber light My la-dy *pp*

lov-er . . . keeps watch, While in slum-ber light My la-dy *pp*

watch, . . . watch, While in slum-ber light My la-dy *pp*

she sleeps, *p* she sleeps, . . . my *pp*

sleepest, my la-dy sleeps, *pp* sleeps, *pp*

sleepest, my la-dy sleeps, *pp* sleeps, *pp*

sleepest, my la-dy sleeps, *pp* sleeps, *pp*

sleepest, my la-dy sleeps, *pp* sleeps, *pp*

June 1, 1928.

er keeps

er keeps

er keeps

- dy

- dy

- dy

my

+

+

la - dy sleeps, my la - dy she sleeps, my la - dy
sleeps, . . sleeps, . . sleeps, she sleeps, . . she . .
sleeps, . . sleeps, . . sleeps, she sleeps, . . she . .
sleeps, . . sleeps, . . sleeps, she sleeps, . . she . .

Più lento *rall.*

sleeps, my la - dy sleeps, she sleeps, my la - dy sleeps.

pp *rall.*

sleeps, she sleeps, she sleeps, my la - dy sleeps.

pp *rall.*

sleeps, my la - dy sleeps, my la - dy sleeps.

pp *rall.*

sleeps, my la - dy sleeps, my la - dy sleeps.

Più lento *pp* *rall.*

(Continued from page 528.)

Mr. Allan Brown gave the opening recital on the new organ in the Congregational Church, Dovercourt, built by Messrs. Richard Tubbs.

Owing to unusual pressure on our space we are unable to insert all the miscellaneous news items received.

RECITALS

Mr. Clifford Smith, St. Stephen's Walbrook—Prelude and Fugue in E minor, *Bach*; Fugue, 'Ad nos,' *Liszt*; Alla Marcia, *Ireland*.

Mr. E. Power Biggs, St. Dunstan-in-the-East, E.C.—Prelude on 'Rhosymedre,' *Vaughan Williams*; Symphony No. 6, *Widor*; Prelude and Fugue in G minor, *Dupré*.

Mr. John Fullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in E flat, *Bach*; Theme with variations (Sonata No. 10), *Rheinberger*; Benedictus, *Roger*; Elegy, *Baird*; Resurgam, *Harvey Grace*.

Mr. Arthur E. Watts, St. Matthew's, New Kent Road—Suite Gothique, *Boëllmann*; Introduction and Toccata, *Walden*; Spring Song, *Hollins*; Sonata No. 3, *Guilmant*.

Mr. Purcell J. Mansfield, Pollokshields Parish Church—Choral No. 3, *Frank*; Trio on 'Abridge,' *Charlton Palmer*; Triumphal March, *Liszt*; Five Short Variations on 'Gala Water,' *Stuart Archer*; 'The Angelus,' *Mansfield*.

Mr. Arthur Mason, St. Mary-le-Bow—'The Question' and 'The Answer,' *Wolstenholme*; Passacaglia and Fugue in C minor, *Bach*; Final in B flat, *Frank*.

Mr. E. D. Gaylor Mason, United Methodist Church, Seven Kings—Fantasia in E, *Osborn*; A Song of Sunshine, *Hollins*; Romance, *Watling*; Finale in B flat, *Wolstenholme*.

Dr. Charles F. Waters, St. Stephen's Walbrook—Rhapsody, *Heathcote D. Statham*; Carillon, *Godfrey Seals*; Three Studies on English Hymn-Tunes, *Charlton Palmer*; Canon Caprice and Moto Continuo, *C. F. Waters*.

Mr. W. Edward Kirby, University of Bristol—Three Chorale Preludes, *Bach*; Overture to 'The Magic Flute'; three movements from Symphony in F minor, *Widor*; 'In an Old Abbey,' *Harwood*.

Mr. James M. Preston, St. Hilda's, South Shields—Minuet and Trio, *Schubert*; Spring Song, *Bonnet*; Prelude and Fugue in A minor, *Bach*; 'Blenheim' Fantasia, *Silas*.

Mr. J. C. Clarke, Christ Church, Cannes—'St. Anne' Fugue, *Bach*; Phantasia and Allegro agitato (Sonata No. 12), *Rheinberger*; Epilogue, *Healey Willan*.

Dr. Stanley Marchant, Parish Church of St. Margaret, Lee—Toccata and Fugue in D minor, *Bach*; Sonata in G, *Elgar*; Sonata No. 1, *Mendelssohn*.

Mr. E. Emlyn Davies, Westminster Congregational Church—Prelude and Fugue in D minor, *Glazounov*; Sonata in F sharp minor, *Reger*; Symphony No. 2, *Mahler*; Overture to 'The Mastersingers.'

Mr. Stanley Roper, St. Margaret's, Westminster—Fantasia in G, *Bach*; Concerto in G minor, *Handel*; two Fugues on BACH, *Schumann*; 'Jesu, Joy of man's desiring,' *Bach*; Andante and Maestoso (Sonata), *Harwood*.

Dr. Harold E. Darke, Liverpool Cathedral—Fantasia in F minor, *Mozart*; Passacaglia and Three Chorale Preludes, *Bach*; Slow movement ('Sea Symphony'), *Vaughan Williams*.

Mr. W. J. Lancaster, Bolton Parish Church—Introduction to 'The Seven Last Words,' *Haydn*; 'Évocation à la Chapelle Sixtine,' *Liszt*; Monologue, *Rheinberger*; two Cathedral Preludes, *Harwood*.

Mr. George Metzler, St. Stephen's Walbrook—Toccata and Fugue in F minor, *Noble*; Sonata No. 4, *Rheinberger*; Chorale Preludes by *Bach*, *Parry*, and *Wood*.

Mr. J. Eric Hunt, St. George's, Bickley—Fantasia and Fugue in G minor, *Bach*; Meditation, *Harvey Grace*; Introduction and Fugue in C sharp minor, *S. S. Wesley*; Two Chorale Preludes—'St. Peter,' *Darke*, 'On a Tune by Tallis,' *J. Eric Hunt*; Psalm-Prelude No. 1, *Howells*; Alla Marcia, *Ireland*.

Mr. Allan W. Bunney, St. Mary-le-Bow—Fantasia and Fugue in G minor, *Bach*; Sonata in G minor, *Purcell*; Menuet-Scherzo, *Jongen*; Introduction and Fugue on 'Ad nos,' *Liszt*.

Dr. J. C. Bradshaw, Christchurch Cathedral, N.Z.—Moderato and Allegretto, *Gade*; Concert Overture in C minor, *Hollins*; Sonata No. 9, *Rheinberger*; Fantasia, *Saint-Saëns*; Imperial March, *Elgar*.

Miss Alice D. Barklie, St. Michael's, Bognor—'Dorian' Toccata, *Bach*; Prelude on 'Rhosymedre,' *Vaughan Williams*; 'Jesu, Joy of man's desiring,' *Bach*; Toccata-Prelude on 'Pange Lingua,' *Baird*.

Mr. L. G. Allen, St. Peter's Wesleyan Church, Norwich—A *Guilmant* programme: March on 'Lift up your heads'; Pastorale (Sonata No. 1); Pastorale in A; Grand Chœur, &c.

Miss Lilian Coombes, St. Lawrence Jewry—Phantasia in A, *Rheinberger*; Réverie on 'University,' *Harvey Grace*; Soliloquy, *Lyon*; Introduction and Fugue on 'Ad nos,' *Liszt*.

APPOINTMENTS

Mr. S. H. Baker, hon. Borough organist, Hove.

Mr. Arnold B. Bennett, choirmaster and organist, Christ Church, Surbiton.

Mr. Nicholas Choveaux, choirmaster and organist, St. John the Baptist, Wimbledon.

Mr. J. D. Macrae, choirmaster and organist, St. Peter's, Lutton Place, Edinburgh.

Mr. Laurence J. G. Marsh, choirmaster and organist, St. Columb's, Notting Hill, W.

Mr. R. Hugh Pill, choirmaster and organist, Church of the Holy Name, Leeds; assistant-organist, All Souls' (Hook Memorial) Church, Leeds.

Letters to the Editor

THE ETHICS OF BORROWING

SIR,—The correspondence and editorial comments in your journal about the use made in my recent book, 'Music: Classical, Romantic, and Modern,' of quotations and ideas from other authors without any or without sufficient acknowledgment have assumed a volume and a note of censure which have surprised me, and which I had not conceived possible. At first, and perhaps mistakenly, I regarded the complaints lightly, and as they contained statements involving lengthy explanation of perhaps little interest to persons unconcerned, I abstained from replying to them. But since authors of such standing as Mr. Newman and Mr. Rutter, and the translator, Mr. Pring, have joined in the complaints, I do not wish to appear disrespectful either to them or to others concerned by further ignoring the criticisms upon me, or to claim that my action has been either impeccable or that my view of it is infallible. On the other hand, whilst many of the statements made about me could be satisfactorily explained, I readily defer to the general trend of the criticism and beg to express in your columns my great regret for any unintentional fault I may have committed against either individual authors or against literary ethics in general.

The matter being one of principle, I will avoid personalities. Let me say at once that I disapprove literary brigandage and the appropriation of other writers' ideas without consent or acknowledgment as much as my critics, and that if in the eyes of professional colleagues whose opinion and goodwill I respect I have unwittingly sinned against this principle, I hereby express my regrets and apologies, and will make such amends as are possible in future editions of my book.

In fairness to myself, however, I point out that I consider my own good faith to the principle in question was made sufficiently manifest in the Preface to my book. It was a book involving the entire range of music, and involving the consideration of an immense mass of music, documents, and critical estimates, all needing to be hurriedly condensed into the compass of a popular volume. I expressly stated in the Preface that I had culled the material for it from numerous sources, some of whom I specified by name in the Preface, and others in the text or in foot-notes, and in the list of books of reference in

Appendix V. Indeed I might have adopted the words of a famous author and said that the book was like 'a posy of flowers gathered from many gardens, and in which the compiler had contributed little more than the string which tied them together.'

Whilst that prefatory explanation surely relieves me of any imputation of wishing to pass off other writers' ideas as my own, let alone of the more odious imputation of literary dishonesty, I am willing to admit that I still may have insufficiently indicated my indebtedness to particular writers, and though some of them have assured me that they have no grievance whatever at what has been done, yet to those who take an opposite view I express my unfeigned regret, and, as above stated, will do my utmost to rectify the matter in future editions.

One or two complaints I must refer to in detail. With regard to Mr. Pring's translation of Sabaneev's book, I recognise that I ought to have first secured his more definite consent in writing to publishing quotations from it, which I might easily have done, as I was dealing regularly with him about other translation work at the time. But the allegation made against me of a 'violation of trust as a publisher's reader' is entirely unjustified, for the MS. concerned is a translation of an already well-known published work—and that, too, in Russia—where the European copyright does not, unfortunately, yet obtain. Moreover, judging from some later letters, in all probability the translation came to me first as a private individual. It was an oversight of mine not to have mentioned Mr. Pring's name as translator, and no one was more grieved than myself when I discovered it; but I am glad to state that Mr. Pring himself takes a less severe view of the matter than your editorial comment expresses, and that he has twice written me in very kind terms, assuring me that he is quite satisfied with my proposal to quote his name in connection with the passage in my next edition.

The next instance is that of the notice of the 'Descant Tune Book' in *The Organ*. The notice appeared as far back as July, 1926. I have no memoranda of it, nor recollection of having written it, though I may have done so; but I do not write all the reviews for *The Organ*. I have now obtained and examined the 'Tune Book,' and see that, if I reviewed it and was working fast, I might easily have overlooked the fact that the Preface bore initials different from those of the Arranger, and I have not the least doubt that my intention was to acknowledge the quotation and to supplement it by some comment of my own, which for some reason inadvertently failed to get written. However, although I have no recollection of having compiled the notice, I will now accept responsibility for it, and willingly express my regret to Messrs. Novello for the form the review took. But I would point out that it is unfair to suggest that either personal prestige or pecuniary gain could possibly accrue to myself from a notice which was anonymous and not paid for by 'space,' and which I was under no compulsion to contribute at all (being allowed great latitude of choice as to the books reviewed), and therefore which can only have been inserted with a view to giving gratuitous publicity to a new work.

With regard to your charge concerning the announcement of myself as editor of the Rheinberger Organ Sonatas, Mr. Voigt's letter in your issue of May 1 shows that I had good reason to expect that the work would have been entrusted to me. I admit being a little 'previous' in my statement, and as soon as I realised this I wrote to my publicity agents instructing them to remove the Rheinberger announcement in a reprint of the circular.

—Yours, &c.,

A. EAGLEFIELD HULL.

Melbourne House, Huddersfield.

April 28, 1928.

[We are glad to receive the above letter. It will be generally agreed that Dr. Hull has acted wisely—and, we might add, courageously—in writing so ample an *amende*. In closing this unpleasant controversy we assure him that our action throughout has been undertaken with reluctance, and entirely in our editorial capacity. Our personal relationship with Dr. Hull has been long-standing and amicable, and we trust that it may remain on that footing.]

—EDITOR.]

'THE NATURE OF HARMONY'

SIR,—The correspondence in the April number of the *Musical Times*, *re* the nature of the minor harmony, raises a few points of interest. Mr. V. W. Leatherdale, who writes all the way from India, asks whether the minor harmony, as $c\sharp g$, is not really a discord, seeing that 'the played $c\sharp$ clashes with the implied (and often heard) $c\sharp$?' Evidently Mr. Leatherdale, like many others, has difficulty in accepting the minor harmony as a 'somewhat altered' major harmony, which is the view advanced by Helmholtz. I can scarcely imagine that he really considers the minor harmony to be a discord, a major harmony that is out of tune to the extent of a complete semitone. This difficulty I have referred to in my January article, and dealt with fully in the two subsequent articles. These articles were not in your correspondent's hands when he wrote. I hope they have been of service to him in clearing up the point he refers to. If he is unwilling to accept the views there advanced, I am afraid he must continue to regard the minor harmony as a discord, the while his ear assures him it is really a concord.

Another correspondent, Mr. J. Morrison, brings forward two new 'chords' that up to the present have played no part in harmonic music; one of these has the proportions 16 : 19 : 24, the other 6 : 7 : 9. He thinks these are minor triads, whereas they are neither minor nor triads. When did the interval 6 : 7 become a minor third, or 7 : 9 a major third? His letter suggests that he has perused my articles rather hurriedly. These treat of the minor harmony from the standpoint of harmonic inversion, and I would be the last person to indulge in the pleasant pastime of picking out, in a perfectly arbitrary and haphazard way, any series of harmonic sounds and labelling them harmonic triads. The science of harmony has suffered enough from this childish game.

Finally, I notice that Dr. Froggatt is quite unable to discover any resemblance between the proportions that respectively determine the major and minor harmonies. I confess I imagined that the resemblance was sufficiently obvious, and that the views of such musicians and thinkers as Zarlino, Rameau, Tartini, Hauptmann, Riemann, and many others, who, however they may differ as to the origin of the minor harmony, all agree in pointing out this resemblance, would be shared by your readers. Unfortunately, I quite forgot about Dr. Froggatt. He is unable to understand how it is possible to describe the minor harmony as being determined by the same proportions as the major, but in the opposite direction. Accusing me of juggling with figures—this is depressing, for I had congratulated myself on having dispensed for the most part with figures or mathematical formulæ—he performs a little juggling on his own account, without much success. 'If,' he remarks, '4 : 5 : 6 represents the major triad, then 10 : 12 : 15 must represent the minor triad. If 6 : 5 : 4 stands for the minor, \sharp , \flat , \sharp must stand for the major. In either case the imaginary resemblance vanishes.'

Dr. Froggatt's non-success with his figures might have induced him to dispense with them altogether. A slight examination of the two harmonies would have convinced him that while the major harmony consists of a major third and a minor third, the minor harmony consists of the same intervals, but in the opposite direction—*i.e.*, inverted. He suggests that in the inverted chord the notes are not exactly the same. Why, neither they are! Why should they be, and how is the chord to be inverted if the notes remain exactly the same. The inversion of the fifth, as $c\sharp g$, is the fourth, $g\sharp c$. The notes c and $c\sharp$ are different notes. Yet musical commonsense persists in regarding the fourth as the inversion of the fifth, even if it has failed to perceive all that such an inversion implies. And musical commonsense is right.

Dr. Froggatt should not have worried himself so much over his figures. He may be assured that whatever figures express the minor harmony, such a harmony is determined by the same proportions as the major, no matter whether we are dealing with vibrations or string lengths, seeing that the rate of vibration of a string is inversely proportional to its length. He is convinced that 'if 6 : 5 : 4 stands for the minor triad, \sharp , \flat , \sharp must stand for the

major.' Seeing that the octave (1:2 or 1:1) and the fifth (2:3 or 3:2) play some part in the generation of both harmonies, we had better include their proportions thus: 6, 5, 4, 3, 2, 1, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, which is in no wise different from 1, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$. Dr. Froggatt fails to

observe any 'resemblance' between the two proportional series, and is apparently unaware of the fact that the one series is generally described as being merely the inversion of the other!

He thinks also that my 'theory is identical with Dr. Riemann's.' Has he read Dr. Riemann's theory, and has he read my own account of the nature of the minor harmony? This is a statement I simply fail to understand. My writings on harmony are the result of my own labour and reflection, and are 'borrowed' from no other writer, dead or living.—Yours, &c., MATTHEW SHIRLAW.

The University, Edinburgh.

THE LARYNX AGAIN

SIR,—Your correspondent Mrs. Aubrey, in your last issue, in her advocacy of a high position of the larynx doubtless expresses what to her is a fact of seemingly first importance, in that it has enabled her to accomplish certain results in voice-training which she felt to be desirable. It is not the first time a high larynx has been advocated, and others have from time to time announced the 'discovery' of methods which have been claimed in a similar way as cures 'for every vocal defect.' Some years ago a German *Lieder* singer called on me to discuss a 'great discovery' he claimed to have made after much consideration of the problems of vocal tone. The gist of his discovery lay in the low larynx.

The relative merits of these contradictory principles I am not here concerned with, but rather with the fact that those who make such discoveries so often treat them as though they constituted fixed laws of voice use and were of universal application. The fact is that very few such devices can be held to be of universal application in teaching. Mrs. Aubrey's prescription may be of value in cases of abuse of the low larynx principle, and the amount of that is what gives point to her letter.

My chief concern, however, is the effect such a letter may have upon many young (and even older) teachers who are seeking that vital experience upon which good voice-training depends, and who may be led thereby to make experiments in their pupils upon the *direct manipulation* of the larynx. To make students endeavour to modify the position of the larynx by direct control is a practice which is fraught with possibilities of serious harm, by causing pupils to make efforts which generally prevent the supple adjustments by which alone perfect tone can be gained.

A skilled teacher whose ear is sensitive to the effect on the tone of wrong adjustments in the vocal organs of pupils may, on occasion, use successfully the direct method, but teachers who are thoroughly conversant with the potentialities of the various vowels for bringing about the right conditions in an easy, natural way never need to bother with such mechanical devices. It is one thing to *know* the positions which accompany certain tonal effects; it is quite another thing to prescribe direct, mechanical manipulations of the larynx for the purpose of securing correct tone.—Yours, &c., F. C. FIELD-HYDE.

SIR,—It was with great interest that I read the letter of Mrs. Aubrey on the subject of the raised larynx. I fear, however, that I cannot endorse her opinion.

Is not the raised larynx the chief cause of throatiness? Are not *all* throaty singers employing the larynx in this position? I believe so. Again, how can the thoracic resonator be brought into play if the larynx is raised? It is difficult, if not impossible.

No doubt it is wrong to force the larynx down by sheer, brute strength. But if a perfect tone is to be produced, the larynx must drop (shall I say, be *allowed* to drop?) easily and naturally. The mere singing of a perfect tone causes it to do so, almost without the singer's being aware of the fact. And yet in reality the lowered larynx is a cause of

the perfect tone, and not the perfect tone the cause of the lowered larynx! (I am afraid this seems an Irish way of putting it.) It is my conviction that a singer with a lowered larynx could fill a large concert-hall with far less effort, and with far greater effect, than could a singer with a raised larynx.

Now what about the statement that a raised larynx is 'a cure for every vocal defect'? Dr. Curtis points out in his book ('Voice Building and Tone Placing') that a faulty method of singing will soon bring about vocal injury; and that the voice can be completely restored by a change of method—even if *this new method be equally faulty*. No doubt if, in time, the new method injured the voice, a cure could be effected by reversion to the old.

Now it cannot be denied that many singers, even though they employ the dropped larynx, sing incorrectly, and in time ruin their voices. But, from what has been said, it follows that a change in the method of singing (the larynx being raised) will soon restore the voice to its original healthy condition. Probably some people may think that this proves the efficiency of the 'raised larynx' method of singing. It does not, however, as will be seen from what has been said above.—Yours, &c., EDMUND P. A. C. OUTRAM.

Mundham Vicarage,
Chichester, Sussex.

SIR,—The letter of your correspondent, Mrs. E. Aubrey, in the *May Musical Times*, demands a reply, as students of singing may consider that she writes as an expert. One of our foremost vocal experts, well-known to the profession in this country, writes the following *re* your correspondent's letter: 'I would pity the listener (and not less the singer) if the larynx were as high as possible in the throat.' Also, 'Could it be called *singing*?' Will anyone with only a slightly critical ear experiment (an easy matter) by singing (?) with the larynx as high as possible in the throat? The proof of the pudding, &c.—Yours, &c., 4, Hornsey Lane Gardens, N.6. G. T. PINCHES.

[We are able to insert only a few of the letters received on this subject.—EDITOR.]

THE REVIVAL OF MUSIC

SIR,—It is refreshing to find some one at last championing the cause of the sincere revivalist. Mr. Westrup is to be thanked for his defence (p. 440, May number) of the alleged 'undisciplined enthusiast.'

Without going into the question of press propaganda, which was brought up in the first place by Mr. Hull, may I be permitted to view the question of revival from another angle?

An argument of this description can go on indefinitely so long as sight is lost of one point, *i.e.*, the *spirit* in which this old music is conceived. The man who approaches it as something which is archaeologically interesting is thrilled in the manner of a profound and learned professor who discovers some scientific curiosity. He proceeds to dissect it under the musical microscope in the musical laboratory, and to place it piece by piece in jars on numerous shelves; and there it remains.

If approached, however, as something which was made to enhance the dignity and splendour of the liturgy, it will be found to be astonishingly alive. The Masses and Motets of the 15th and 16th centuries were written as a background for prayer. Take, for instance, the *Te Deum* Mass of Hugh Aston: it cannot be approached in the same light as the fifth Symphony of Beethoven. The one is the voice of the cloister—that much misunderstood term—the other the outcome of tempestuous passions. If the cloister and all that it means is considered to be a thing of the past, then the music appertaining to it once more becomes the dead fossil of the musty laboratory.

It may be argued that all this has nothing to do with the musical merit of these Tudor composers. Their contrapuntal skill in building up immense masses of sound around a long-drawn-out plainsong melody is truly amazing, and what is so often called the 'rambling counterpoint' of Aston may perhaps be read as the spiritual outpouring of the man's innermost soul, which after all is far greater in the end.

Having said so much, I should like to enter a plea that more of this music should be put forward in a more practical form. The edition of Tudor Church Music published by the Oxford University Press, and which is now nearing completion, is at present only for the few; the cost is beyond the pockets of a vast number of musicians, and it is not ideal for singing purposes. For the student's library it is a treasure; but only by actual performance will the works of Aston, Fayfax, Pasche, Cornyshe, Applebye, and a host of others whose names are almost unknown become to be understood.

Mr. Westrup points out:

'What is amazing in the history of revivals is not that the enthusiasts should have been undisciplined, but that they should have had the courage and the vision to get performed forgotten works, many of which have now taken their place in the ordinary repertory of singers, players, choirs, and orchestras.'

Sir Richard Terry is a typical example of the sincere revivalist; his spade work at Downside Abbey thirty years ago, and, subsequently, his wonderful work at Westminster Cathedral in the face of constant opposition from numbers of eminent musicians, should be a complete refutation to the enemy of revival.

Thousands of Londoners who pass daily along Fleet Street know nothing of the delights of those quaint passages so full of pleasant and restful surprises: and those who know them are apt to be selfish, and to hope that they will not be discovered by the crowd. Let the musician explore the winding paths of the 'rambling counterpoint' of these old composers, and he will find some pleasant and restful surprises.—Yours, &c.,

CUTHBERT BATES.

THE EDITING OF OLD KEYBOARD MUSIC

SIR,—The unhappy statement on the cover (not the title-page) of my edition of 'Parthenia,' that it is arranged for the pianoforte, was added by the publisher without my knowledge, but it should be read in conjunction with the actual title-page and my Preface. These make clear the intention of the work, 'originally written for the virginal and translated into modern notation for the pianoforte... with original barring, accidentals, and ornaments.' Its principal feature is that there is no arrangement whatever. It is, frankly, not in the modern sense a performing edition, and not intended for the ordinary pianist, for whom I have fully provided elsewhere in the matter of Elizabethan music (including a number of pieces from 'Parthenia'). It is an antiquarian edition for those scholarly players and students who wish to know exactly what the original was and how it was written. As my Preface states, it is issued to supersede the garbled antiquarian version of Rimbault, 1847, and his reproducers, and it must be obvious that 'the errors of previous editions' refer to these and not to 'Parthenia' of 1611. My sole object is faithfulness to the original, even where that may err.

'Parthenia' stands on a different footing from any other publication. It was the first and the only volume of virginal music published before the 19th century, and therefore possesses a unique historical interest, and is worthy of being re-issued in its original state. The reason why Ex. 2 in your review is not written as Ex. 3 is because Ex. 3 is not the original text. The same applies to your reviewer's other suggestions.

When we come to virginal MSS. I am entirely in agreement with your critic as to the manner of reproduction. There are often three or four differing versions of the same piece in various MSS., and I am of opinion that it is inadvisable to issue any manuscript in the antiquarian manner. I have given up the best part of fifteen years of my life to examining and collating the whole literature of virginal music with a view to publishing the best of it in performing editions, and I have issued, with various publishers, in all sixteen volumes (with three more still to follow) in which I give a revised text chosen from all versions, with corrections separately, phrased and in modern notation with expression marks and without ornaments, so that my collection—extending to about three hundred pieces—is as readily intelligible as any modern publication.

Yet your reviewer criticises my 'Parthenia' as though not a single one of my sixteen volumes of performing editions was in existence. Because I have produced a genuine scholars' edition of an important work I am branded as 'a blend of timidity and pedantry,' and the work to which I have given so much in order to popularise Tudor keyboard music, is not even mentioned. I ask, Is this fair play?—Yours, &c.,

MARGARET H. GLYN.

[Our reviewer writes: 'I have no desire to belittle Miss Glyn's work on behalf of early keyboard music. My concern being with the work entrusted to me for review, I saw no occasion to mention the other collections Miss Glyn has made, the more so as I gave a good deal of favourable notice to some of them in this journal a few years ago. As the review to which Miss Glyn takes exception was prompted mainly by a statement added to the cover of her book by the publisher, without her knowledge, her grievance is with him rather than with me.']

NEW LIGHT ON DR. NICHOLAS STAGGINS: FIRST CAMBRIDGE PROFESSOR OF MUSIC

SIR,—Our musical historians do not seem to have dealt fairly with Dr. Nicholas Staggins, who was created first Professor of Music in Cambridge University in July, 1684. He is called, 'One Staggins, who by Court favour was given the Chair of Music in Cambridge, in 1684'; and the late W. H. Husk, in Grove's 'Dictionary,' writes as follows:

'Nicholas Staggins was taught music by his father, a musician of little standing. Although of slender ability, he won the favour of Charles II., who, in 1682, appointed him Master of the King's Band of Musick; and in the same year the University of Cambridge, upon the King's request, conferred upon him the degree of Mus. D. The performance of the customary exercise being dispensed with, great dissatisfaction was occasioned, to allay which Staggins, in July, 1684, performed an exercise, whereupon he was appointed Professor of Music in the University, being the first who held that office.'

Mr. Henry Davey, in his 'History of English Music' (second edition, 1921), is even more severe: 'Nicholas Staggins was the son of a "common musician," probably one of the roving fiddlers or minstrels so much looked down upon by the educated artists. Staggins himself had received small tuition, but became Master of the King's Band in 1682; and Charles II. then ordered the University of Cambridge to create him Mus. D. The King was obeyed amidst much ridicule and dissatisfaction,' &c. 'He died in 1705.'

Now the facts of Staggins's career are as follows, and, as will be seen, they seem to correct some established errors, and to place him in a better light; also to rehabilitate his character as a musician. His father, far from being a 'common minstrel,' was a member of the King's Band of Music from 1660 until his death in 1684.

Nicholas Staggins was born about the year 1646, and was taught music by his father, one of the Court Band. In 1666, he was placed in the King's Band of Musick, under Grabu, and on December 21, 1671, he was appointed musician-in-ordinary for the violin, to date as from September 29, 1670. On August 15, 1674, he was appointed 'Master of His Majesty's violins in ordinary,' and on September 29, 1674, he was appointed Master of the King's Band of Musick, in succession to Lewis Grabu. Among the musicians who performed in the famous Masque of 'Calisto, or the Chester Nymph,' presented at Court on July 4, 1674, Nicholas Staggins was one of the violins, and, on January 29, 1675, he was confirmed in his post as Master of the Court Band ('The King's Musick,' p. 284*).

From the 'Calendar of State Papers, Domestic, of Charles II.' we learn that, on May 10, 1675, a warrant was issued 'to pay Nicholas Staggins, Master of the Musick, £100 a year, to commence from, Midsummer, 1673, without account.' He was also appointed 'musician-in-ordinary for the wind instruments in the place of Richard Hudson, deceased,' for which he received the sum of £48 7s. 6d., being arrears for liveryes due for three years ending St. Andrew's Day, 1674.

* 'The King's Musick.' By H. C. de Lafontaine. (Novello.)

An interesting fact is revealed in the 'Calendar of State Papers, Domestic, 1675-76,' namely, that on February 26, 1676, Nicholas Staggin had a year's leave 'to go and remain in Italy and other foreign parts, and to embark, with his servants, for transportation, and to return.' A month later, on March 27, 1676, he appointed his father, Isaac Staggin, as his 'true and lawful attorney,' and he also appointed his friend, Matthew Locke, as his deputy, to act as 'Master of his Majesty's Musick' during his absence.

We thus find that Staggin had gone to Italy for a year to perfect himself in the art of music, and he returned to England in July, 1677. A month later, Matthew Locke died, and on September 10, 1677, Henry Purcell was appointed 'Composer in ordinary with fee for the Violin, to his Majesty, in the place of Matthew Locke, deceased.' Four months later, on January 31, 1678, Staggin was paid £16 2s. 6d. for livery due St. Andrew's, 1675; and in July, 1678, he was paid for further arrears. Therefore it is not surprising that in 1682 the King recommended him to Cambridge University for the degree of Mus. D. I may also add that, in 1697, he gave a concert of his own music at York Buildings (May 13, 1697). He died early in 1700—not in 1705 as given in the reference books—for we learn from the Lord Chamberlain's Accounts that, on July 30, 1700, John Eccles was appointed 'Master of the Musick, in the room of Dr. Staggin, deceased.'

Lastly, it cannot be denied that, though a clique had got up against Staggin on account of the royal favour extended to him, yet his compositions that have survived (duly praised by the Earl of Egmont and the Earl of Arran) are much above mediocre standard. Some of his songs were highly popular, and are included in 'Choice Ayres, Songs and Dialogues' (1675), while he also contributed some incidental music to Dryden's 'Conquest of Grenada.'—Yours, &c., W. H. GRATTAN FLOOD, Enniscorthy.

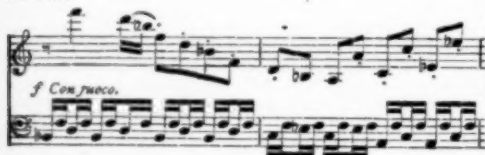
THE 'FALSE' HORN ENTRY IN THE 'EROICA'

SIR,—Much ink has been spilt at various times, and but to little purpose, in an endeavour to account for the well-known horn entry:



just before the recapitulation in the first movement of the 'Eroica' Symphony (1804).

In playing the Rondo-Finale of the Pianoforte Sonata in D, Op. 10, No. 3 (1797), recently, I was much struck by the following *forte* accented clash of tonic and dominant found therein:



The obvious and ordinary thing to do here would, of course, have been to continue the left-hand semiquavers until the second crochet of the second bar; but, no! Beethoven chooses to change the left-hand harmony on the first beat. (Incidentally, one may remark that this must have been one of the things that raised the ire of the writer in the *Allgemeine Musikzeitung* when, in referring to the first appearance of the three Op. 10 Sonatas, he spoke of 'the obscurity of art, or the art of obscurity.') One might entertain a suspicion that here was one of those still uncorrected engraver's errors against which Beethoven so frequently complained, but the succeeding four bars clearly show that he was so pleased with the novel effect obtained that he repeated it twice—first in G minor, then in E flat.

Though not entirely unversed in some of the Beethoven literature extant, I cannot remember that anyone has

previously commented on this passage in the D major Pianoforte Sonata, especially with a view to connecting it with those puzzling two bars in the 'Eroica.'

But, after all, is there any puzzle? May it not well be that, having keenly relished the novel harmonic clash, *forte*, in one medium, Beethoven tried it again seven years later, only this time in another medium, and *pianissimo*!—Yours, &c.,

FELIX WHITE.

28, Hilldrop Crescent, N.7.

P.S.—Surely this is one of the earliest appearances of that now notorious damsel, 'Polly-Tonality.'

THE SMALLEST FOUR-MANUAL ORGAN

SIR,—I was interested in the 'Smallest Four-Manuals,' one at Oxford, the other at Cambridge.

There is, however, a smaller one at Trinity College, London, the specification of which, sent me some time ago by a friend, lies before me, as follows:

MANUALS CC to C=61; PEDAL CCC to G=32.	
Great—Doub. Dulciana, 16; Open Diapason, 8; Clarabella, 8; Wald Fl., 4	...
Swell—Open Diapason, 8; Rohr Fl., 8; (Ec. Gam., 8; Vx. Cel., 8; Gemshorn, 4; Oboe, 8	...
Choir—Lieb. Ged., 8; Dulciana, 8; Clarinet, 8	...
Solo—Flauto Traverso, 8; Trumpet, 8	...
Pedal—Double Dulciana, 16; Bourdon, 16; Bass Flute, 8	...

Couplers 10. Total Speaking Stops ... 18

Pistons 6 (really only 17, as probably the Great and Pedal Double Dulciana are identical).

Now this seems to me a excellent organ for pupils, especially when (as is frequently the case) they have not studied organ *construction*, and are at a loss when going to a four-manual for the first time. Moreover my friend tells me he heard E. H. Lemare give a capital and most effective recital upon it.—Yours, &c.,

THOMAS CURRY.

St. Paul's, Battersea.

ONE-HANDED PIANISTS

SIR,—There are many skilled pianists with only one arm, unfortunately. It seems a shame that they should be debarred from entering Musical Festivals. Would it be possible for committees to arrange a class for left-hand only? I am convinced that the need is a real one.—Yours, &c.,

ALEC ROWLEY.

FULL SCORES OF THE SAVOY OPERAS

SIR,—The inaccessibility of the Sullivan scores has always been a mystery to students of music, and it is to be hoped that the attention given to the matter by Mr. Dunhill and your reviewer will lead to publication. Although one can obtain orchestral parts of miserable selections from the operas, it is impossible to get parts of (say) the Overtures to 'The Gondoliers,' 'Patience,' 'The Yeomen of the Guard,' the cachucha from 'The Gondoliers,' or the 'March of the Peers' from 'Iolanthe.' All these would 'sell like hot cakes,' being ideal food for amateurs and holiday resort orchestras.

When I was studying at the R.C.M. I discovered, to my great delight, the full score of 'The Yeomen of the Guard' in the Parry Room. This, and two fragments in Cecil Forsyth's 'Orchestration,' are the only examples I have ever seen of Sullivan's exquisite scoring. May I suggest that a signed appeal, sent through your paper to Mr. D'Oyly Carte, might persuade him to make a start with the splendid Overture to 'The Yeomen of the Guard'?—Yours, &c.,

'A SULLIVAN ENTHUSIAST.'

BYRD GRAMOPHONE RECORDS

SIR,—In your review of Frank Howes's excellent book on 'William Byrd,' you say that 'It was a happy thought to give references to such [gramophone] records as are available.' Unfortunately, all the Byrd records made by the English Singers mentioned in Mr. Howes's list have now been removed from the catalogue and are unlikely to be re-recorded. Special 'pressings' of these records—which are, of course, old process—can be obtained in the ordinary way at the usual prices.—Yours, &c.,

THE GRAMOPHONE COMPANY, LTD.,

J.P. ALEC ROBERTSON
(Principal, Education Department).

A TRIBUTE TO THE LATE DR. ILIFFE

SIR,—The news of the death of Dr. Frederick Iliffe, of Oxford, to which brief reference was made in the March issue of the *Musical Times*, came as a great grief to me, as doubtless it did to many others of his former pupils and friends. I write this in default of a fitting tribute from an abler pen than mine, to the memory of one who rendered such splendid service to music. His long and honourable career as a teacher, as a church organist and choirmaster, as a composer of both sacred and secular music, and his notable contribution to musical literature in his masterly analysis of Bach's 'Forty-eight,' entitle him to a position of some distinction in the ranks of English musicians of modern times; added to which, his charm of manner, his geniality, his modesty, his unflinching patience, and his readiness to give a word of encouragement when occasion arose, endeared him to all his pupils, and made for him a very wide circle of friends.

—Yours, &c.,

W. BERTRAM COLLINGWOOD,

Grahamstown, South Africa.

ORGANISTS' LONG RETENTION OF THE SAME POST

SIR,—I have been very much interested in Dr. Pearce's letter in your May issue regarding organists' long service. I have a vivid recollection of the R.C.O. examination in 1881, when I first made Dr. Pearce's acquaintance, which later on developed into sincere friendship. I must confess that I had forgotten who the other successful candidates were, and am glad to have their names brought back to me. My reason for troubling you with this letter is to clear up a small matter, *i.e.*, that I do not now hold the post at St. Saviour's, Hampstead, having resigned at Easter last year on the completion of forty-five years' service as organist and choirmaster. May I add that my connection with St. Saviour's dated from the year 1873, when, as a boy, I joined the choir; and, apart from the years 1880-81, during which I was organist at St. Mary's Parish Church, Battersea, my association with the choir of St. Saviour's extended over a period of about fifty-three years.—Yours, &c.,

I, Steele's Road, N.W.3. ARTHUR J. GREENISH.

DIPLOMAS

SIR,—Apropos of the subject of degrees and diplomas, the late Sir Hubert Parry made some very wise remarks in an address he gave, in July, 1902, at the distribution of diplomas at the Royal College of Organists. In the course of his address he said:

'For the Universities to compete with the schools would be perfectly ridiculous. Sometimes people find it hard to understand what the prestige and value of a University degree is. It certainly is of very great value, though the value is much more indefinite than that of certificates given by schools which have to deal in a practical way with particular departments, the utility of which is more obvious to commonplace minds. People go in for degrees because they show a certain type of mind and capacity. Particular departments in these days have to deal with particular things. The examination for a Mus. D. at one of the great Universities is a thing which perhaps one man can pass, to a thousand who could pass the very hardest tests that could be devised in performance. A very difficult paper in harmony or counterpoint is one of the very hardest things the human mind can be set to solve. To ask the worker of such a paper to sit down and play a Bertini study afterwards would make you feel sick with humiliation! I say a Bertini study, because you cannot expect people to sit down after doing such work and play the very hardest studies of Liszt, or the Paganini Variations of Brahms. It is not the province of the Universities to test such special efficiencies. It is the province of the schools. Therefore, we must keep distinctly in view the difference of type between examinations. . . . We have the great comprehensive schools giving the highest tests in every kind of instrumental performance and artistic activity; and the Universities taking in hand the particular standard which represents the

highest culture of the mind and a broader hold of musical principles than any which can be dealt with in the schools.'

I think the above remarks by the late Oxford Professor of Music help to clear the air in this discussion.—Yours, &c.,

G. SYDENHAM HOLMES.

26, Whitworth Road, S.E.25.

[We are unable to insert the numerous letters we have received on the diploma question. We are sorry for this, because several abusive attacks from the backers of bogus colleges would have provided our readers with some good light reading.—EDITOR.]

'Spinet,' a correspondent of some months ago, is asked to send his name and address. A letter awaits him at our office.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Viola player, good time-keeper, wanted to complete string quartet. Near Hammersmith.—XX, c/o *Musical Times*. Pianist (gentleman) wishes to meet vocalist or instrumentalist for mutual practice. West London district.—S. H., c/o *Musical Times*.

Experienced accompanist wishes to meet advanced instrumentalist or vocalist. Classical work only. Also advanced pianist for two-pianoforte work.—A. V. H., 15, Hanover Park, S.E.15.

Advanced pianist (young) wishes to meet violinist or 'cellist for mutual practice. Write.—L. SUMNERS, Ivydene, Whorley Avenue, Cbventry.

Good 'cellist wanted for pianoforte-trio work. S.W. district.—A. BARTLETT, 157, Bedford Hill, S.W.12.

Lady pianist (advanced) wishes to meet good instrumentalist, either wind or string, for mutual practice of classical and modern works. N. London.—S. R., c/o *Musical Times*.

Lady vocalist, L.R.A.M., wishes to meet pianist for mutual practice. Must be good sight-reader. Evenings.—N. ROBINSON, 14, Belsize Crescent, N.W.3.

Pianist (lady) wishes to meet violinist or 'cellist for mutual practice. About two evenings weekly. Richmond, Isleworth, or Hounslow districts.—BILLINGTON, Silver Hall, Isleworth.

Pianist (lady) wishes to meet instrumentalist or vocalist, or would join quartet, trio, or small orchestra. Newcastle-on-Tyne district.—M. T., c/o *Musical Times*.

Lady vocalist wishes to meet pianist for mutual practice. Classical music. W. London.—M. K., c/o *Musical Times*.

Violinist wishes to meet accompanist for mutual practice, in London area.—A. E., c/o *Musical Times*.

Lady pianist wishes to meet vocalist for mutual practice.—B. D., c/o 287, High Street, Lewisham, S.E.13.

Lady pianist (advanced) wishes to meet soprano or violinist for mutual practice. Evenings only. Tufnell Park district.—E. E. C., c/o *Musical Times*.

Sharps and Flats

There is nothing of magic in the word 'creator.' It cannot be a function of the [Board of Trade Inquiry] Committee to inquire which is the greatest of, say—the composer of the 'Eroica' Symphony, the inventor of electrical recording, or the gifted author of 'Yes, we have no bananas.' I take off my hat to the first, I would like to be a client of the second, and I should like to hang the third.—*Rudolph Muntz, K.C.*

A gramophone is a parody of music—a fair substitute, just as water is a substitute for strong drink. I wouldn't take one as a gift.—*Judge Chuer.*

In the good old days [of Grand Opera], when the late Lady Ripon's voice reigned almost supreme at Covent Garden, no lady of note or fashion would dare appear among that notable audience unless she was suitably gowned and wearing her finest jewels. Even her perfectly

gloved hands lent an air of distinction to the proceedings. What gentleman would dare face the opera, except in evening tail-coat and white tie?

Now, alas! . . . —'Goodwisher,' in 'The Times.'

The name of Tom Burke is so commonplace that when the Press lately published a list of the singers for the season it was overlooked. So in future I propose to be known as Tomascovitch Bukallipin. This may lead to the incredible situation of an English singer being taken as seriously as a foreign singer. —Tom Burke.

On Wednesday, in the Parish Church, the Choral Society will give a performance of Mozart's 'Twelfth Night.' —Local Paper.

There is an indescribable loveliness in Handel's 'Largo': words may seek to capture it, but may never hope for success. In exquisite waves the melody pulsed through the stillness. It seemed as if even Nature's turbulent heart had been softened by the perfect strains, for ere they died away a fugitive sunbeam stole in through the stained glass window and danced on the floor in the aisle. —Scottish paper's report of an organ recital.

Sir Hubert Parry has just composed a musical accompaniment for Oxford's Greek play, which contains a motor-horn as an integral instrument in the orchestra for the first time. —Sunday Graphic.

'Mr. M——'s part in the orchestra playing the double ass, contributed largely to the success of that part of the entertainment.' —New Zealand Paper.

We always like to hear people playing the buffoon. It is our favourite instrument. —Punch.

OCH HONE!

Later he gave a much appreciated interpretation of the 'Ave Maria,' his double stropping being very clean. —Berkshire Paper.

We should like to hear him in something from 'Il Barbiere.' —Punch.

I have had my hair cut! —Pachmann.

Sixty Years Ago

TO THE MUSICAL WORLD.—REQUIRED an ENGAGEMENT, or Engagements, for a CHILD, a really splendid Pianist. Has never played in public, therefore would be a novelty. Address, Amy, 378, City Road, Islington.

'The Bright and Morning Star.' Anthem for Epiphany.

The music composed by the Rev. Edward Husband.

As for the anthem, 'The Bright and Morning Star,' we are puzzled what to say of it; a work altogether so strange and so original, never before came under our notice. The apparent ease with which half the rules in harmony, and all the laws of construction, are utterly set at defiance, is a matter which excites our wonder and admiration. . . . It would be impossible to do justice to this remarkable effusion, in a notice like the present, without the aid of music-type; and, wanting that, we can only say in all seriousness, that Mr. Husband should remember that the mere fact of writing an anthem is nothing unless the anthem be a good one; and the production of a hundred bad anthems would be less creditable to a man than one good hymn-tune.

GREENOCK.—The Trustees of the Wesleyan Chapel, Ardgowan Street, having made arrangements for the introduction of a harmonium to lead the psalmody of the congregation, an inaugural service of sacred music lately took place in the Chapel.

ROYAL ACADEMY OF MUSIC

The summer term began on Monday, April 30. It is very satisfactory to record the continued success of the Haydn String Quartet afternoons. The four young women, all pupils of Mr. Lionel Tertis—Miss McDonald, Miss Ryerson, Miss Copperwheat, and Miss Mulholland—who started last September to play the complete set of Haydn's Quartets, eighty-three in number, are well on their way to accomplish their aim, and this term will see the end of this great adventure. On Thursday, May 3, they played Op. 55, Nos. 1, 2, and 3, and an excellent

performance they gave. They will play the remaining Quartets on the following Thursdays, June 7, 14, 21, and 28, and the public will be well advised to hear some of these interesting concerts.

At the Worshipful Company of Musicians' Dinner, on April 24, the programme consisted entirely of music composed by old students of the Royal Academy, and it was admirably performed by present students. On June 15 a concert of more than usual interest will be given at Æolian Hall, the entire proceeds being devoted to the Students' Aid Fund. The three items of the programme are a new Quartet by J. B. McEwen, Principal of the Royal Academy, which will be broadcast; the Pianoforte Quintet by Arnold Bax, an old R.A.M. student, with Miss Harriet Cohen at the pianoforte; and the Horn Quintet by York Bowen, also an old student, in which Mr. E. A. Chapman will be the horn player. On this occasion the work will be heard for the second time. The other artists at this concert will be the Virtuoso String Quartet.

Mr. Lionel Tertis, the famous viola player, has recently become possessed of a wonderful and, indeed, unique viola. It was in the well-known collection of Silvestre, of Paris, and was made by the great master, Gasparo da Salo, about 1590. It is intact, and in absolutely perfect condition. Mr. Tertis accounts for this by its large size, the body being 17½-in. in length, which must have prevented the ordinary run of people from playing it. The original pegs and small fingerboard are also in Mr. Tertis's possession, and he tells me that without any hesitation he considers it the finest viola in existence. It is well known to European and American connoisseurs, and many attempts have been made to buy it. Mr. Tertis is to be congratulated on his acquisition.

The annual operatic week at the New Scala Theatre will begin on Monday, July 9, when the following operas will be presented: Monday and Friday, July 9 and 13, 'Carmen'; Tuesday and Thursday, July 10 and 12, and Saturday, July 14, 'Madame Butterfly'; Wednesday and Saturday, July 11 and 14, 'The Mastersingers.' Owing to the great success and general appreciation of the performances of 'The Mastersingers' last July, it has been decided to repeat the work this year. F.

The following award has been made: Sterndale Bennett Scholarship (any branch of music) to Arthur John O'Brien (violin) (South Africa), Wilhelm Myers Foggins being highly commended.

ROYAL COLLEGE OF MUSIC

The summer term may well be said to have opened with its usual severity, for something more than Sir Hugh Allen's description of the sunshine of Cannes, or the sight of the white-clad players on the College tennis court, has been needed to maintain our belief in May. But a busy month of a dozen fixtures (in some of which the College has acted as host) has warmed our hearts to life again.

Besides College concerts and recitals, three performances have been given in the theatre. Not the least interesting of these was the outcome of an invitation by the Director of the Royal College to the Principal of the Royal Academy. Last term the Opera Class of the R.A.M. produced, in its own theatre, three short operas: Mozart's 'Bastien and Bastienne,' and 'The Enchanted Garden,' by Thomas F. Dunhill, and 'Savitri,' by Gustav Holst, two distinguished ex-scholars of the College. This happy combination of College composers and Academy performers suggested to Sir Hugh Allen the possibility of a performance of the works at the College, and, his invitation to Dr. McEwen and the Royal Academy Opera Class being accepted, the whole programme was repeated with great success in the College Theatre on May 17, in the presence of the Heads of the two institutions and an equally representative audience of students. Apart from the lighting and some of the scenery, the Royal Academy students were responsible for the whole production, including orchestra, chorus, and stage-management.

The countless friends of the late Dr. Tom Haigh, a former scholar of the College, who died last autumn shortly

after taking up his appointment as organist of Sydney Cathedral, will be interested to learn that his name is to be kept in memory. On May 14, at Ramsgate, in the church where Dr. Haigh had worked, for many years, Sir Hugh Allen unveiled a tablet to his memory, and was handed a cheque for £100, which had been raised by subscription for the purpose of founding an organ prize at the Royal College of Music.

The competition for the Kent Scholarship, which is of the value of nearly £100 a year, and is tenable for three years, produced a large number of candidates born or resident in the county. A preliminary examination was held at Canterbury, when eight candidates were selected for the final examination at the College. The result of this final examination was that the scholarship was divided between Frederick C. Riddle (violin), of Chatham, and Marjorie Smith (soprano), of Margate.

TRINITY COLLEGE OF MUSIC

The summer term has begun well with a number of new students. The inaugural address was given by Prof. Granville Bantock. A large audience was much interested in his subject, which dealt with 'Famous Musicians.'

At the Presentation Day ceremony of the London University, on Wednesday, May 9, at the Royal Albert Hall, the College Orchestra, under Mr. Joseph Ivimey, performed a programme of music suitable to the occasion. The Vice-Chancellor has conveyed an expression of the University's appreciation.

Successful distributions at which the College was represented have taken place at Plymouth, Stroud, Woolwich, Hastings, Shields, Grimsby, Cardiff, and Merthyr Tydfil.

At Warrington, Chester, Crewe, and Wrexham centres, distributions were also held at which demonstration concerts of the College syllabus were given by scholars of the College, under the direction of Prof. J. C. Bridge, the Director of Studies, who also gave addresses.

The recital of folk-songs by Miss Winifred Holloway at the College on Wednesday, May 16, was appreciated by a large and enthusiastic audience.

Rehearsals for 'Madame Favart,' to be given by the operatic class at the Scala Theatre on July 19, 20, and 21, are in active progress.

LONDON CENTRE

The annual presentation of exhibitions, prizes, and certificates took place on Saturday morning, April 28, at Central Hall, Westminster, before a very large audience. The Mayor and Mayoress of Westminster (Councillor Jacques Abady and Mrs. Abady) distributed nearly six hundred awards. Dr. John Warriner (chairman) welcomed the Mayor and Mayoress, and alluded to the famous musical traditions of the ancient City of Westminster; also to many worthies who had done honour to their calling and, in their turn, had been honoured. The local secretary (Mr. T. Lester Jones), in his report, said it was no longer necessary to study at famous Continental music centres, or to go abroad at all for a sound musical education. It was brought to our doors. Two or three generations of musicians had accomplished the seemingly impossible. Prof. Joseph C. Bridge urged young students to provide their own music, and not to rely too much upon other forms of musical entertainment. This, although good in its way, is calculated to produce laziness. He advocated greater attention to stringed instruments and to the useful study of elocution. The Mayor of Westminster, in reply to a vote of thanks proposed by Dr. E. F. Horner and seconded by the Rev. Jocelyn Perkins, said he had always admired Trinity College for what it had done for all forms of musical education. He still treasured certificates which had been awarded to him many years ago. Musical items were efficiently performed by Miss Muriel Haste, Miss Ruby Griggs, Miss Joan Rochford, Master Emanuel Yourovsky, Miss Rosie Roffey, Master Solomon Margolofsky, and Miss Ivy Seabrook.

The College Exhibitors at the London centre are Muriel Haste, Tooting (senior pianoforte); Irene Richards, Palmers Green (senior pianoforte); Mollie Halls, Walthamstow (inter. pianoforte); Emanuel

Yourovsky, Stamford Hill (junior pianoforte); William J. W. Effer, St. John's Wood (advanced inter. theory); Barbara Tansley, Paddington (winner of H.H. Princess Helena Victoria's exhibition of six guineas, preparatory pianoforte).

THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks respectively in the final, advanced, and intermediate grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles: Final Grade Gold Medal, Norah E. Day, Folkestone centre (pianoforte); Final Grade Silver Medal, Nancy Russell-Davies, London centre (pianoforte); Advanced Grade Gold Medal, Megan Lloyd, Cardiff centre (violin); Advanced Grade Silver Medal, Kathleen Wilson, Middlesbrough centre (pianoforte); Intermediate Grade Gold Medal, Joan C. Tribe, Blackheath centre (pianoforte), and Elspeth M. C. Swanson, Enfield centre (violin) (these two candidates gained an equal number of marks); Intermediate Grade Silver Medal, Grace B. Davenport, Manchester centre (pianoforte).

PARRY'S 'JUDITH' AT ALTON

An enterprise of the past month which deserves record for its unusual character and the courage with which it was carried through was Miss Susan Lushington's two performances at Alton, on May 2, of Parry's oratorio 'Judith.' Following a plan which has been applied to some of Handel's oratorios (Miss Lushington herself gave 'Theodora' on the stage a year or so ago), 'Judith' was treated as an opera and given by a village company of singers in costume and with action. The majority of the choir of the Alton and District Choral Societies were not on the stage, but were seated with the orchestra. Their co-operation with those who took part in the action, who appeared as the worshippers of Moloch, as the captive Jews, and other participants in the drama, was one of the best managed features of the whole production. At the same time it should be said that we are now learning to expect a high standard of choral singing from village and small town choirs, and that in some of Parry's expansive choruses the quality of tone, intonation, and general style of interpretation fell below expectation. One must not expect too much from amateur solo singers in such music as this. The wonder lay in the way the representatives of the several personages grasped the character of their parts, and succeeded in compassing the music in spite of elementary vocal defects. Mrs. Otto Lund, who sang the difficult part of Judith, was the most conspicuously successful in this. She made a beautiful and dignified figure on the stage, and she managed somehow to get her voice round the tremendous phrases culminating in the entry on the high B flat, 'Ho! ye upon the walls,' which was originally designed for the grand manner of Anna Williams. The one professional importation, Mr. Helmar Fernback, a young tenor from the R.C.M., was considerably less near to his original (Edward Lloyd) in the music of Manasseh, but the vacillating weakness of that monarch is distressingly emphasised when he is put on the stage. An oratorio tenor may begin amidst human sacrifices and end with pious ejaculations. He may sit down after each number, but the stage representative has got to stand there and maintain the part. It is in the music of Manasseh that the oratorio is least adaptable to stage treatment. The little scene of the children with their mother, including the appealing ballad, 'Long since in Egypt's plenteous land,' was quite delightful, and was pleasantly sung by Miss Nora Selby and two children unnamed but well trained. But the strongest justification of the whole enterprise was that it brought a large number of people together to work at and enjoy a fine and generally neglected work. The whole was splendidly held together by the untiring energy of Miss Susan Lushington, who not only has all the enthusiasm and musicianship needed for such a task, but is that rare thing amongst women, a born conductor.

ORGANISTS' LONG SERVICE ROLL OF HONOUR

Acting on the Editor's kind invitation, I propose giving in the *Musical Times* an 'Organists' Roll of Honour,' in which will be inscribed, in alphabetical order, the names of musicians, past and present, who have held, or happily are still holding, the same organ appointment—ecclesiastical or otherwise—for forty years in unbroken continuity.

Greatly assisted by my friend Mr. John E. West's invaluable book on 'Cathedral Organists,' of which a new and revised edition has recently been issued by Messrs. Novello, I begin this Roll with a list of organists who have held Cathedral or Collegiate appointments for the long period specified. Death, resignation, change of post, or other causes obviously exclude from so limited a list

such honoured names as those of Henry Purcell, Orlando Gibbons, Maurice Greene, William Boyce, S. S. Wesley, John Goss, John Stainer, George C. Martin, J. Varley Roberts, and many others; but the names here given may truly be said to epitomise the progress of English Church music from Reformation times onward to the present day.

I shall be glad to receive, at the address given below, further names of organists who have fulfilled the conditions laid down. Letters or postcards giving such particulars, should reach me not later than the end of the first week in each month. — Dr. C. W. Pearce, 'The Paddocks,' Ferndown, Wimborne, Dorset.

LIST I.—CATHEDRAL AND COLLEGIATE ORGANISTS

No.	Name	Appointment	Years of Tenure
1	Armes, Philip, Mus.D., Oxon., Prof. Mus., Dunelm.	Durham Cathedral, 1862-1907	45
2	Atkins, Robert Augustus	St. Asaph Cathedral, 1834-80	55
3	Attwood, Thomas	(1) Organist, St. Paul's Cathedral; (2) Composer, Chapel Royal (held conjointly), 1796-1838	42
4	Banks, Ralph	Rochester Cathedral, 1790-1841	51
5	Bates, Frank, Mus.D., Dublin	Norwich Cathedral, 1886-1928	42
6	Bates, George	Ripon Cathedral, 1829-73	44
7	Bevin, Elway	Bristol Cathedral, 1580-1637	43
8	Bishop, John	Winchester College, 1695-1737	42
9	Bridge, Sir Frederick, C.V.O., M.A., Dunelm., Mus.D., Oxon., King Edward Prof. Mus., Lond.	Westminster Abbey, 1875-1918	43
10	Bridge, Joseph Cox, F.S.A., M.A., Mus.D., Oxon. et Dunelm., Prof. Mus., Dunelm.	Chester Cathedral, 1877-1925	48
11	Buck, Zechariah, Mus.D., Cantuar.	Norwich Cathedral, 1819-77	58
12	Byrd (or Bird), William	Chapel Royal, Whitehall, 1572-1623	51
13	Camidge, John	York Minster, 1756-1803	47
14	Camidge, Matthew (son of preceding)	York Minster, 1803-44	41
15	Capell, Thomas	Chichester Cathedral, 1744-94	50
16	Chard, George William, Mus.D., Cantab.	Winchester Cathedral, 1802-49	47
17	Child, William, Mus.D., Oxon.	(1) Chapel Royal; (2) St. George's, Windsor (held conjointly), 1632-97	65
18	Church, Richard	New College, Oxford, 1732-76	44
19	Collinson, Thomas Henry, Mus.B., Oxon.	St. Mary's Cathedral, Edinburgh, 1878-1928	50
20	Corfe, Arthur Thomas	Salisbury Cathedral, 1804-63	59
21	Corfe, John Davis (son of preceding)	Bristol Cathedral, 1825-76	51
22	Done, William, Mus.D., Cantuar.	Worcester Cathedral, 1844-95	51
23	Ebdon, Thomas	Durham Cathedral, 1763-1811	48
24	Elvey, Sir George Job, Mus.D., Oxon.	St. George's, Windsor, 1835-82	47
25	Ford, Henry Edward, Mus.D., Cantuar.	Carlisle Cathedral, 1842-1909	67
26	Frye, Frederick Robert, Mus.B., Cantab.	Chelmsford Cathedral, 1876	(at present) 52
27	Fuller, Richard	Limerick Cathedral, 1601-42	41
28	Garland, Thomas	Norwich Cathedral, 1749-1808	59
29	Garrett, George Mursell, M.A., Mus.D., Cantab.	St. John's College, Cambridge, 1857-97	40
30	Gerard (Gerrard or Jarred), Alexander	St. Asaph Cathedral, 1694-1738	44
31	Gerard, John (son of preceding)	St. Asaph Cathedral, 1738-79	41
32	Hancock, Charles, Mus.B., Oxon.	Leicester Cathedral (St. Martin's), 1875-1927	52
33	Hardy, Joseph Naylor, Mus.B., Dunelm.	Wakefield Cathedral, 1886	(at present) 42
34	Hawkins, James (senior)	Ely Cathedral, 1682-1729	47
35	Hawkins, James (junior)	Peterborough Cathedral, 1714-59	45
36	Hayden, Henry	St. Asaph Cathedral, 1794-1834	40
37	Hayes, William, Mus.D., Oxon.	Magdalen College, Oxford, 1734-77	43
38	Heather, Stephen	Eton College, 1788-1831	43
39	Henman, Richard	Exeter Cathedral, 1694-1741	47
40	Hesletine, James	(1) Durham Cathedral; (2) St. Katherine's Collegiate Church, by the Tower of London (held conjointly), 1710-63	53
41	Hill, Thomas	Carlisle Cathedral, 1785-1833	48
42	Hopkins, Edward John, Mus.D., Cantuar.	Temple Church, London, 1843-98	55
43	Hopkins, John, F.R.C.O.	Rochester Cathedral, 1856-1900	44
44	Iliffe, Frederick, Mus.D., Oxon.	St. John's College, Oxford, 1883-1928	45
45	Isaac, Elias	Worcester Cathedral, 1748-93	45
46	Jones, John	(1) St. Paul's Cathedral, 1755-96 (2) Temple Church, London, 1749-96 (3) Charterhouse, London, 1753-96 (all three held conjointly)	41 47 43
47	Jones, Thomas Evance	Canterbury Cathedral, 1831-72	41
48	Keeton, Haydn, Mus.D., Oxon.	Peterborough Cathedral, 1870-1921	51
49	Loosemore, Henry, Mus.B., Cantab.	King's College, Cambridge, 1627-70	43
50	Lott, John Browning, Mus.B., Oxon.	Lichfield Cathedral, 1881-1926	45

LIST I.—CATHEDRAL AND COLLEGIATE ORGANISTS—(continued)

No.	Name	Appointment	Years of Tenure
51	Mann, Arthur Henry, Mus.D., Oxon., M.A., Cantab.	King's College, Cambridge, 1876 ... (at present)	52
52	Marchant, Charles George, Mus.D., Dublin ...	St. Patrick's Cathedral, Dublin, 1870-1920 ...	41
53	Marks, James Christopher, Mus.D., Oxon. ...	St. Fin Barre's Cathedral, Cork, 1860-1903 ...	43
54	Marks, Thomas Osborne, Mus.D., Oxon. et Dublin	Armagh Cathedral, 1872-1916 ...	44
55	Merbecke (Merbeck or Marbeck), John, Mus.B., Oxon. ...	St. George's, Windsor, 1541-1585 ...	44
56	Mundy (Munday or Mundie), John, Mus.D., Oxon.	St. George's, Windsor, 1586-1630 ...	44
57	Muspratt, Frank ...	Limerick Cathedral, 1885-1928 ... (at present)	43
58	Mutlow, William ...	Gloucester Cathedral, 1782-1832 ...	50
59	Nicholson, Richard ...	Magdalen College, Oxford, 1505-1639 ...	44
60	Parratt, Sir Walter, M.A., Mus.D., and Prof. Mus. Oxon. ...	St. George's, Windsor, 1882-1924 ...	42
61	Perkins, William ...	Wells Cathedral, 1810-60 ...	41
62	Phillips, Matthew ...	St. David's Cathedral, 1730-82 ...	52
63	Porter, Samuel ...	Canterbury Cathedral, 1757-1803 ...	46
64	Pratt, John ...	King's College, Cambridge, 1790-1855 ...	50
65	Pring, Joseph, Mus.D., Oxon.	Bangor Cathedral, 1793-1842 ...	49
66	Randall, John, Mus.D., and Prof. Mus., Cantab. ...	King's College, Cambridge, 1743-99 ...	56
67	Reading, John ...	Chichester Cathedral, 1674-1720 ...	46
68	Rogers, Brendan J. ...	Dublin (R.C.) Pro-Cathedral, 1882-1928 (at present)	46
69	Rogers, Frederick Handel ...	Limerick Cathedral, 1835-85 ...	50
70	Simms, Edward ...	Coventry Cathedral (St. Michael's), 1828-86 ...	58
71	Skelton, George ...	Lincoln Cathedral, 1794-1850 ...	50
72	Smart, Sir George Thomas ...	Chapel Royal, 1822-67 ...	45
73	Smyth, William ...	St. Fin Barre's Cathedral, Cork, 1720-81 ...	61
74	Spofforth Samuel ...	Lichfield Cathedral, 1807-64 ...	57
75	Spofforth, Thomas (uncle of preceding)	Southwell Cathedral, 1764-1818 ...	54
76	Stanley, Charles John, Mus.B., Oxon. (blind)	(1) St. Andrew's, Holborn, 1726-86 ...	60
77	Stephens, James Brealsford ...	(2) Temple Church, London, 1734-86 ...	52
78	Stewart, Sir Robert Prescott, Mus.D., Dublin ...	St. Fin Barre's Cathedral, Cork, 1811-60 ...	49
79	Sudlow, William ...	(1) Trinity College, Dublin; (2) Christ Church Cathedral, Dublin (held conjointly), 1844-94 ...	50
80	Tallis (or Tallys), Thomas ...	Manchester Cathedral, 1804-48 ...	44
81	Tudway, Thomas, Mus. D., and Prof. Mus., Cantab.	Chapel Royal, 1545-1585 ...	40
82	Turle, James ...	King's College, Cambridge, 1670-1720 ...	56
83	Turle, Robert (brother of preceding)	Westminster Abbey, 1831-82 ...	51
84	Vicary, Walter, Mus.B., Oxon. ...	Armagh Cathedral, 1823-72 ...	49
85	Wood, Daniel Joseph, Mus.D., Cantuar. ...	Magdalen College, Oxford, 1797-1845 ...	48
86	Young, John Matthew Wilson ...	Exeter Cathedral, 1876-1910 ...	43
		Lincoln Cathedral, 1850-95 ...	45

C. W. PEARCE.

MUSIC IN PUBLIC SCHOOLS

Among recent public school activities two features of unusual interest are to be noted: the organization, at Cheltenham, of a series of orchestral concerts (by the City of Birmingham Orchestra), largely under the auspices of the Ladies' College, Cheltenham College, and Dean Close School; and the visit to Harrow of members of the Eton College Musical Society, this latter event being probably the first of its kind.

ABERDEEN (Robert Gordon's Colleges).—The annual concert, in February, had in its programme unison songs for trebles, basses, and massed voices; a chorus from Bach's 'Peasant' Cantata, and the slow movement of the Bach Concerto for two violins, in D minor. The orchestra accompanied all the songs, and played movements by Bach, Haydn, Schumann, and Mozart (Sinfonietta in D), and a March by Mr. Kimberley Smith, who conducted.

BRADFIELD.—The Musical Club concerts included a song recital by Mr. Owen Bryngwyn, a violin recital by Miss Marie Wilson, Octets by Mendelssohn and Svendsen, and a concert by the School Orchestra with songs by the audience. The programme of the annual orchestral concert, conducted by Mr. D. G. A. Fox, contained Schubert's C major Symphony, the Overture to 'Prince Igor,' and the 'Danse Macabre.' House competitions (instrumental and vocal combined) were judged by Prof. P. C. Buck. Rehearsals for the Greek play ('Rhesus') have been in progress throughout the term; the music to be used was composed by Dr. Ernest Walker for the O.U.D.S. performance in 1923.

BRUTON (King's School).—The programme of the Musical Society's Easter concert was partly operatic (the

excerpts ranging from Handel to Sullivan), partly miscellaneous. Mr. N. W. Newell conducted. Charles Wood's 'Passion according to St. Mark' was given in Bruton Parish Church; and the house competitions, vocal and instrumental, were judged by the Rev. A. H. Peppin. Purcell's 'Dido and Æneas' is to be given during the summer.

CANFORD.—During the term there have been concerts of orchestral and chamber music. Mr. Plunkett Greene gave a recital on March 21, with Mr. Liddle at the pianoforte. The choir sang Handel's 'Passion' on the last Sunday of term, when all the soloists, with one exception, were members of the School. Programmes of community singing have been conducted by Mr. S. B. Leonard.

CHELTEHAM (Dean Close).—At the end-of-term concert, which was almost entirely devoted to Schubert, the orchestra played the Ballet Music from 'Rosamunde' and the Military March; the Choral Society and a vocal quartet sang several of the songs in Dr. Bairstow's arrangements; the Violin Sonata in D and several pianoforte solos were played by boys; and the senior members of the Choral Society sang Jerrard Wilkinson's Choric Song for T.T.B.B. Mr. Heller Nicholls conducted. The outstanding Sunday concert of the term was a violin and pianoforte recital by Miss Marie Hall and Miss Dorothy Williams. The concerts by the Birmingham Orchestra are mentioned above.

CHIGWELL.—On March 3 a series of Trios was performed (Mendelssohn in D minor, Haydn, Gade, Quilter, and Bridge). Haydn's 'Creation' (Parts 1 and 2) was given in the School Chapel with organ and orchestral

accompaniment. Masters took the male soloist parts, and Mr. H. S. Denton conducted.

ETON.—The principal events of the Lent term have been four organ recitals by Dr. Ley; Charles Wood's 'Passion according to St. Mark' (the College Choir); the Mass in B minor and the 'St. Matthew' Passion (the Windsor and Eton Choral Society), the latter in the College Chapel; a concert by the Guildford Orchestra, under Mr. Claude Powell; the concert given by boys of Eton College at Harrow; and the School concert. At this, Walford Davies's 'Three Jovial Huntsmen' was conducted by the composer; vocal quartets, songs, and part-songs were sung, and the orchestra played Haydn's Symphony in C (No. 7), and works by Schubert, Sibelius, and Edward German. Dr. Ley conducted.

FETTES.—There have been three Sunday concerts—a folk-song recital by Mr. Steuart Wilson, a song recital by Miss Joan Elwes, and a chamber concert, at which the Haydn String Quartet in E flat was played by boys. At a violin and pianoforte recital by Miss Marjorie Hayward and Mr. A. W. Dace the Franck Sonata was played, and the E major Concerto of Bach was accompanied by 'school' strings. The programme of the School concert included Parry's 'Ode to Music,' Thomas Wood's 'Master Mariners,' the Choral Dances from 'Prince Igor,' Trumpet Tunes by Purcell, part of Mozart's Clarinet Concerto, and a movement from the Bach Concerto for two violins in D minor. Mr. H. M. Haverall conducted, and all the soloists were boys in the School.

GIGGLESWICK.—There have been two concerts arranged by the Boys' Music Committee and one by the Shipton Permanent Orchestra, conducted by Mr. T. A. Davies, the programme including the 'Ruy Blas' and 'Magic Flute' Overtures. The Grail Scene from 'Parsifal' was sung in Chapel on Good Friday. The music competition was judged by Mr. Gill, a former music-master. The end-of-term concert had in its programme Holst's 'Bring us in good ale,' songs by Schubert, Berlioz's 'Marche Hongroise,' and part of Coleridge-Taylor's 'Othello' Suite.

HARROW.—The programme of the concert given by the Eton College Musical Society, to which reference is made at the head of these notes, contained movements from Mozart's Trio in E flat for pianoforte, violin, and viola; a Loelliet Sonata for flute and pianoforte; the Larghetto from Dvorik's Terzetto (for two violins and viola); a Veracini Sonata for two flutes; the first movement of the Schumann Pianoforte Quintet; and part-songs by Waelrant, Wood, Vaughan Williams, and Ravenscroft.

MALVERN.—The term's music included a programme of Wagner transcriptions for pianoforte (four and eight hands), with Miss Bertha Steventon and Mr. Peter Howard as soloists; a concert by the Cathedral Male-Voice Quartet; community singing; and a (stage) performance of 'Trial by Jury,' with a chorus of sixty, accompanied by the College Orchestra, conducted by Mr. F. H. Shera.

MARLBOROUGH.—The musical competitions were judged by Dr. R. S. Thatcher (Harrow). The list of events comprised pianoforte solos, house glees, solo singing, duets for two pianofortes, pianoforte sight-reading, solos for wood-wind, brass, strings, and organ; instrumental ensembles, and composition, vocal and instrumental.

OUNDLE.—A concert was given by the City of Birmingham Orchestra, conducted by Dr. Adrian Boulton and Mr. C. M. Spurling. The programme consisted of Schubert's C major Symphony, the 'Casse-Noisette' and 'L'Arlesienne' Suites, the 'Hebrides' Overture, and the usual excerpt from Act 3 of 'The Mastersingers.'

RUGBY.—The School Orchestra's concert, conducted by Mr. K. A. Stubbs, included the 'Ruy Blas' Overture and works by Grieg, Tchaikovsky, and Brahms; with a movement of the Brahms Pianoforte Quintet and songs by Schubert. The band concert, conducted by Mr. H. W. Pearce, contained Vaughan Williams's 'Somerset Folk-Tunes,' the 'Tannhäuser' Overture, and items by Boccherini and Sullivan. A movement from Mozart's Horn Concerto in E flat, a Schumann 'Fantasiestück' for clarinet and pianoforte, and Haydn's Octet for wood-wind, were also played.

ST. PAUL'S.—The programme of a chamber concert included the Haydn Concerto in C, Preludes by Chopin and by Harold Darke (for organ), and a group of Sea Shanties with chorus. At the end-of-term concert the Musical Society sang Elgar's 'Banner of St. George,' under Mr. H. E. Wilson, the remainder of the programme being miscellaneous.

WELLINGTON.—The term's performances have been as follows: chamber concerts by the students of Reading University and the Virtuoso Quartet, with Mr. W. K. Stanton at the pianoforte; recitals by the Misses Ita Cope and Jean Duncan, and by Mr. Steuart Wilson; a concert by the School Orchestra (Schubert's Symphony in B flat, the 'Zauberflöte' Overture, Holst's 'Marching Song,' Dyson's Suite for flute and strings, and two horn solos); and the Mozart 'Requiem' in the College Chapel, both under Mr. W. K. Stanton. The competitions were judged by Dr. W. G. Alcock.

WESTMINSTER.—Recitals have been given by Messrs. Leslie Heward and Arnold Goldsbrough (works for two pianofortes); Mr. Steuart Wilson (songs); Miss Gertrude Newsham and Mrs. Thornton Lofthouse, with Mr. Lofthouse at the pianoforte (works for two violins). Mr. Bernard Shore and Mr. Ambrose Gauntlett have given lecture-recitals dealing respectively with the viola and 'cello. The programme of an informal concert contained, amongst other things, one of the Beethoven 'Equali' for brass; movements for the C major Concerto of Bach for two pianofortes, and from the 'Brandenburg' Concerto in D; and a Fugue by F. D. Kidner, played by the composer. F. H. S.

SOME PROBLEMS IN THE PERFORMANCE OF BACH'S CHURCH CANTATAS

This was the subject of a paper by Dr. W. G. Whittaker at the meeting of the Musical Association held at Central Hall, Westminster, on January 10. The lecturer said that there were three fruitful sources of error with regard to these problems. One was that many conductors proceeded from a work like the B minor Mass to the Church Cantatas, instead of in the reverse direction, and so got a wrong angle of vision. Secondly, it was customary to try to adapt Bach to our modern conditions; and, thirdly, there had been a tendency to regard Bach as a crude and erring orchestrator, and to think that his works were palatable only when modernised.

One of the main troubles was that we began to perform Bach when we had become accustomed to big choral societies, and when our sole idea of a choral work was that it should be performed by a battalion of two hundred and fifty to four hundred voices, with an orchestra of forty-five to sixty. We should see the absurdity of the situation if we took the Cantata 'Actus Tragicus.' Its scoring was the most exquisite that could be imagined: two flutes, two viole da gamba, and continuo. How was it possible to give any idea of this subtle scheme if we had a choir of three hundred? As the choir was there it must be used, and conductors, overlooking the fact that the choice of orchestra was just as important a factor in the scheme as the chorus, re-scored for modern forces, and so lost the value of this side of the work.

It must be emphatically stated that the majority of the Cantatas were only suitable for performance with a small choir. That did not mean that our large choral societies must renounce these works altogether, but it *did* mean that care must be taken in selection. There were plenty of works on a big scale in which an ordinary concert orchestra could be adapted to the necessary requirements without very much trouble, but it was essential that if wind instruments were required they should be increased in proportion to the number of strings. Unless we carefully calculated the balance between choir and orchestra it was utterly impossible to give even a passable performance of the majority of these works. Bach had a marvellous power of surviving even the most appalling desecrations to which his music had been submitted. It sounded well under almost any conditions, but it was often performed in ways which falsified all his principles, and led Bach to be regarded frequently as an out-of-date composer who had to

be furnished up before we superior moderns could put up with him.

The choice of suitable soloists was often difficult. Bach wrote for the particular voice he had in his choir at the time, using all its possibilities to the utmost. At one time there would be a high soprano, at another a low one; at yet another a singer whose middle notes were the best. It was not right to expect any one soprano to sing well the arias written for all these voices. There were few professional singers who were qualified mentally and musically to do Bach's recitatives and arias justice. They drew out the recitatives, singing them with what they called 'expression.' They should be sung quickly, as if the words were being read in the ordinary way. Strict tempo should be observed as much as possible. Many singers thought that a recitative was an opportunity for destroying time and rhythm. *Rubato* was certainly permissible; but if it was impossible for the conductor to beat four in a bar, the recitatives lost their point.

Many vocalists sang arias without any thought of any one but themselves. They were concerned with the charms of their own voices, and considered only their own line. One result was that arias were almost invariably taken too slowly. In a great many cases the tempo of the aria must be settled by the instrumental portion, not the vocal. In nine cases out of ten that was the key to the solution. Generally speaking, we found Bach's solo vocal music most satisfactory when sung by the semi-amateur who combined intelligence and enthusiasm with willingness to be taught.

According to the article on 'Orchestration' in the new 'Grove,' 'neither to Bach nor to Handel was the art of the orchestra indebted for signs of development. To them the function of the orchestra was accompaniment for the most part.' These were utterly inaccurate statements. If the orchestra was a mere matter of accompaniment, why did Bach write the Overtures and 'Brandenburg' Concertos, and why did he put so many Sinfonias into his Church Cantatas? The orchestra was one of the chief factors in Bach's scheme of things. It was impossible to imagine his vocal works without the colour thus obtained. In the Church Cantatas alone there were a hundred and forty-three different orchestras demanded, and each of these furnished several different groupings in the Cantata to which it belonged. It was very rarely that within the limits of one Cantata the same orchestral combination was used twice, except where large choruses demanded the employment of all forces. How could it be said that a man who used so many hundreds of different combinations did nothing to advance orchestration? He was untiring in his life-long search for variety of colour. Bach thought just as much in terms of his orchestra as did Richard Wagner. It was because we had dealt sacrilegiously with his works that we had not discovered the charm in this direction. Conductors seemed to become possessed of an itch for arrangement directly they decided to perform a Bach Church Cantata. The more clearly we kept to Bach's scoring the more beautiful were the results, and the nearer we got to the spirit. No doubt there were miscalculations, but was there any composer of orchestral music who had not made miscalculations?

We must give up the idea that Bach had no sense of orchestration, and that we must re-arrange everything. We must try to find out by a close study of the scores as a whole what his underlying principles were, and perform his works accordingly. It was surely illogical to acknowledge Bach's supremacy in harmonic and contrapuntal writing, his nobility and expressiveness of ideas, and then to assume that he did not know his job of writing for his orchestra, when for a matter of forty years of his life he was in constant contact with instrumental forces, and for twenty-seven years he gave performances of works for choir and orchestra averaging more than one a week. His ideas of balance were not ours, and it was necessary to consider his point of view. For example, in 'Sleepers, wake,' an important feature of the opening number was the antiphonal treatment of strings against two oboes and *taille*. As one heard it often to-day, with eight or ten first violins and a corresponding proportion of other strings, answered by two oboes and *cors anglais*, it sounded absurd. With the composer, it was evident that the two forces were equal.

After dealing in detail with the differences between modern instruments and those of Bach's time, the lecturer referred to a statement in the new 'Grove' (s.v. 'Orchestration'): 'If some of Bach's flute passages are unplayable on the modern model, with Boehm's principle, they would have been the more impossible on the contemporary instrument.' There was, on the contrary, not a single passage which could not be played by a good amateur. It was difficult to know why such a statement was made at all. Another was as follows: 'The task for all the wood-wind group was to play the notes and keep in tune; expression and delicacy of phrasing were an after-thought.' An examination of the Flute Sonatas of Bach, particularly that in B minor, and of the flute parts in the Cantatas, was sufficient refutation.

The violin of Bach's time was a very different instrument from ours, and it was difficult to keep our strings generally soft enough to let the voices come through. The oboe played a large part in these works. Both Bach and Handel were very fond of that reedy quality of tone with which we to-day were not so much enamoured. Yet when we got accustomed to it there was a considerable charm which we would not readily surrender. In one matter we lost enormously, and that was the rarity of the oboe d'amore. A general revival of this instrument was absolutely essential for the future. There was no comparison between the effect of the ordinary oboe and the oboe d'amore where Bach had specially written for the latter.

As regards the well-known high trumpet parts written by Bach, Dr. Whittaker said his own experience bore out what Schweitzer said, that it is possible for a man who would do a little extra practice to play these passages, and to play them sufficiently softly to blend almost perfectly with the rest of a small orchestra.

Later in the evening the annual dinner was held at the Criterion Restaurant, Prof. J. C. Bridge, the President of the Association, being in the chair. The speakers, in addition to the chairman, were Sir Hugh Allen, Mr. J. Swinburne, Capt. Hoby, Mr. W. W. Cobbett, and Mr. J. Stuart Archer. This being the Centenary year of Schubert's death, the composer's Trio in B flat was played by Miss Winifred Small, Miss Marie Dare, and Mr. Maurice Cole.

CONFERENCE ON THE BOARD OF EDUCATION'S LATEST PUBLISHED SUGGESTIONS FOR THE TEACHING OF MUSIC

Under the auspices of the Tonic Sol-fa College a Conference of music teachers and others was held at the College of Preceptors on Saturday afternoon, May 19, the chairman being Sir Henry Coward. The subject of discussion was the Board of Education's latest published Suggestions for the Teaching of Music. The Conference, which was well attended, was opened with an address by Mr. Robert McLeod, of Edinburgh, on 'The Advantages of Teaching the Staff Time System through the medium of the Sol-fa Time Notation.' With the aid of blackboard illustrations, Mr. McLeod demonstrated the facility with which the Tonic Sol-fa notation expressed those subtleties of rhythm which could not be represented in the Staff notation. Comparing the reading of music with ordinary reading, Mr. McLeod emphasised the fact that no reading is intelligible which possesses false accentuation and ludicrous punctuation, yet the Staff notation supplied to the learner no indication of those necessary and fundamental essentials. He then showed on the blackboard how superior the Sol-fa time notation was in these respects. Every Staff notationist would benefit from a study of the Sol-fa time notation, because it would necessitate his concentrating on accentual values which are constantly appearing before his eyes. In the Sol-fa time notation the child from the earliest stages has a pictorial symbol for accent and a series of these symbols for measure, the measure being of course a group of accent markings. Was it not desirable that during the early years at least we should pictorially represent a factor which really makes music? By using the Sol-fa time notation we make music reading a very

definite, conscious act, and are laying the foundation of a definite consciousness of musical phraseology. The longer he taught, the longer he was impressed with the value of the Sol-fa time notation as an aid to appreciation. And since appreciation loomed so largely in the schemes of musical work nowadays, surely anything which aids appreciation should be retained. If we left our children without a knowledge of the Sol-fa time notation as a basis of appreciation and a secure basis of technique for reading, we should be removing one of the stepping-stones to higher flights in musical thought. Not only this, but we should be heading to disaster in the musical life of the nation. What would Guido d'Arezzo not have given to have invented the Sol-fa notation in its entirety a thousand years ago? He was struggling with hand-signs and Sol-fa syllables then, as John Curwen did within the memory of many still with us. Some of our academically trained teachers will laud Guido but despise his legitimate successor, John Curwen.

Mr. McLeod was followed by Mr. Arthur Stork, Superintendent of Music to the Bradford Education Authority. Mr. Stork gave a brief criticism of the recent Suggestions of the Board of Education. He praised the many good points contained therein, but strongly objected to the suggestion that the Sol-fa notation should be dropped at an early stage, and to the statement that the Sol-fa time notation need never be taught, which was only a subtle way of saying that the Sol-fa notation itself need never be taught.

Sir Henry Coward next addressed the Conference, and asked why there was this attack upon an essential and vital part of the Tonic Sol-fa method of teaching music. It was evident to him that the originator of the suggestion to scrap the Sol-fa time notation had not yet got a subconscious grasp of the notation and was unable to realise the benefits arising from its use. It was a case of one who did not grasp the real musical content of the Sol-fa time notation. What was the inner musical content of the notation? (1.) It developed a sense of pulsation in time through its regular spacings. (2.) It developed a keen sense of rhythm by showing strong, weak, and medium accents, which sense is so often lacking in those, even fairly accomplished, musicians who have been taught entirely on the Old notation plan. (3.) It helped to elucidate complicated rhythms. He had had the honour of conducting a great many of Bach's Cantatas, the Passions, the B minor Mass, and, coming to modern works, pretty nearly all Parry's, Bantock's, Elgar's, Vaughan Williams's, and Holst's compositions. In these there often occurred what might be termed rhythmic problems, to elucidate which he found it expedient to put the knotty points into Tonic Sol-fa notation, because he found that difficult, elusive time problems were simplified by the Sol-fa time notation, just as tune and key problems were made clear by Sol-fa note notation. (4.) It afforded the best medium for learning the rhythm names, the educational values of which none would dispute, and which he frequently used to pattern difficult phrases in advanced works. He was speaking from the elementary education angle, and as one who had conducted at least twenty thousand children annually for twenty years, although at present he conducted only about seven thousand. He had spoken of the theoretical advantages of the Tonic Sol-fa notation, but here were some facts as to the practical advantages. At the last Blackpool Festival, Mr. Dawn's choir (from one of the poorest districts of Sheffield, where some hundred and fifty children had to have dinners provided for them every day) obtained 99 per cent. of marks for sight-reading: all Tonic Sol-fa! Last Saturday week, he said, Mr. Fletcher Sykes's Huddersfield Choir, in three intricate pieces, obtained 98, 96, and 94 per cent. of marks respectively, and Prof. Bantock and Mr. Julius Harrison said they had never heard such masterly, moving readings. This was from Staff notation entirely, but he might say that practically all the singers owed their skill to being so well grounded in Tonic Sol-fa, as all Huddersfield choralsists are. He gave all his instructions in Sol-fa language to his Huddersfield Choir, which sang 'Gerontius,' 'Hymn of Jesus,' &c., in Holland in Easter week, and of which the Dutch papers said they had never heard such singing on

the Continent of Europe before. That confirmed his own wide experience in many competitions. The sol-faists always came out top. In face of this, the man who had to decide things must have wide views, and not be ruled by bias, because the one-track-minded Government official in any department was a national danger, as was illustrated in this present menace.

Discussion ensued, in which the principal speaker was Mr. Field Hyde, who said that reading at sight from the Staff notation was so difficult that it was only possible to more or less gifted persons; that was why there were so many professional musicians who could not read at sight. Was musical education to be adapted to meet the needs of the few or of the many? It was his experience in training-college work that when he came across a good sight-reader from the Staff notation, it more often than not turned out on inquiry that the student had come from Bradford, in the schools of which city it was the practice to lay a solid Tonic Sol-fa foundation.

In his concluding remarks, Sir Henry Coward proposed that a memorial should be sent to the Board of Education drawing attention to the objectionable portions of the Suggestions which had been criticised that afternoon, and this was unanimously agreed to.

Letters of apology for absence from the Conference, on account of prior engagements which could not possibly be put off, were received—from Dr. John E. Borland, late Musical Adviser and Inspector to the London County Council Education Department, stating that if only the great music schools would make a thorough knowledge of Sol-fa, including both tune and time, a necessity in the early education of their students, a musical millennium might be within reach during the coming few years; from Mr. Harvey Grace, editor of the *Musical Times*, expressing the hope that the Tonic Sol-fa College would be able to strike a blow for a cause which he was sure was of vital importance in the musical future of the country; and from Dr. W. G. Whittaker, of Armstrong College, Newcastle-on-Tyne, characterising the campaign against the Tonic Sol-fa notation as 'most fatuous' and the objections thereto as 'merely blind unreasoning prejudice.'

COVENT GARDEN OPERA SEASON

The Covent Garden Opera season began on April 30. A new syndicate is in power this year, but Lieut.-Col. Eustace Blois is again the managing director, and the policy follows the same lines as in 1924-27.

The first three weeks were given to German opera, the works presented being 'Der Ring des Nibelungen' (two cycles), 'Tannhäuser,' 'Die Meistersinger,' and Gluck's 'Armide' (in a German translation). Such a programme makes out a very strong case for the musical value of opera. It is regrettable that prices of seats are high, ruling out many music-lovers who would wish to hear such masterpieces; but it must be remembered, first that Covent Garden for all its vast size does not hold such numbers as some of the Continental opera-houses, and secondly, that nowhere in the world is first-class opera cheap.

Wagner's spell remains all-powerful. 'The Ring' has probably never before had such a public. Musical exquisites have passed on to other things; but to a great mass of ordinary people it represents the richest and most romantic pleasure that the art affords. The audiences at Covent Garden have been a phenomenon sufficient to kill the legend—if it were not the peculiarity of legends that they can defy all evidence—that opera in London is a fashionable bad unrelated to musical appreciation. People do not nowadays sit for four or five solid hours at a spectacle because it is 'the thing.' 'The Ring' is attended because it is enjoyed. And, if one can afford it, how natural!

It is no doubt an ill-constructed and muddle-headed elucubration—considered apart from the music. Its morality, its celebration of stupid brute force, are odious. The last night of all—always considered simply as a dramatic argument—is a terrible exposure of Wagner's grossness in its blunt cruelty, its accumulations of clumsiness, its deadness to any of the finer values. The plot of 'Götterdämmerung' has sometimes been excused because it preceded the rest of 'The Ring,' and was related rather to

the old-fashioned opera librettos. But the old-fashioned opera librettos surely were inclined to an almost mechanical decency rather than to Siegfried's and Gunther's negation of chivalry.

And yet all that hardly matters, at least at present, whatever may be the effect in a few centuries of the fire of humanity's criticism. The music of 'The Ring' obliterates every other consideration. At the end one is exalted as by the contemplation of the most wonderful scenes of nature, forest, mountain, and sea; and the personages of the drama afflict us as little as the bloody but obscure warfare of the brute creation in a sublime landscape.

For this same reason, it is really unnecessary to fuss about the stage presentation of Wagner. Musical criticism, we all know, has for fifty years made much of every little paradox or mishap in Wagnerian performances. By all means let the performances be as decent as may be; but the music is so immeasurably the principal business that the other things hardly count, and after a time the Wagnerian cares little or not at all whether Brünnhilde is thin or fat so long as she can sing, whether Grane is a cab-horse or a Derby winner, whether or no we see Valhalla burnt down—always provided that the musical performance satisfies the ear.

Covent Garden is an old-fashioned theatre, which may any year be turned into a 'movie' palace or a cabbage market; and it would be absurd to expect in an opera that is performed only twice in the season the machinery of Munich, or Bayreuth, or Berlin—favoured cities whose inhabitants, having lost a war, have hundreds of thousands to spend on stage pageantry. The Covent Garden 'Ring' was decent to the eye and very gratifying to the ear.

Bruno Walter conducted. We have known his Wagner for five years—vivid, excitable, overwhelming at the crises, sometimes jerky, always alive. He had a good orchestra, which in the second cycle got well into its stride. London players know their job, as we see when they are given a chance. On the stage we had in Wilhelm Rode a superb Wotan, who sang from end to end of the immense part softly and yet powerfully, without once being raucous or seeming over-taxed. The barking Wotans of the past have gone—witness Rode, Schorr, Nissen.

Good Brünnhildes and Siegfrieds are harder to come by. The new Brünnhilde, Madame Elisabeth Ohms, had an appealing profile but not an adequate voice. In 'Siegfried' she sang badly, in 'Walküre' and 'Götterdämmerung' moderately. She has not a good method. Because a dozen or so fine singers have come from Germany lately there is a tendency to consider all German geese swans. Swans that can sing remain a rarity, and a visit to Bayreuth is enough to dispel the illusion that a miracle has happened among German vocalists. Madame Ohms was appreciated for Wagner's sake, and because she was earnest and had artistic intentions. If she does not remedy her tremulousness of tone her singing will probably soon be squawking.

Rudolf Laubenthal was the brisk, bright young Siegfried. Again, purely as a singer, he gave us small pleasure; but still there have been many worse than he. He knows the part. There were two Frickas, Madame Rosetta Anday, who was ordinary—a competent singer, apart from a wobble—and Madame Olczewska, who was distinguished. The latter's Waltraute was also as good as need be. As for Madame Lotte Lehmann's Sieglinde, it was the ideal; and Lauritz Melchior as Siegmund was at his best. Nor could the giants, Otto Helgers and Ivar Andresen, have been surpassed. Other excellent singers in this 'Ring' were the Loge (H. Clemens), Alberich (E. Habich), and Gunther (H. Janssen). The English Rhinemaidens (Miss Odette de Foras, Miss Theresa Ambrose, and Miss Gladys Palmer) were particularly good in 'Götterdämmerung,' but Miss Busby's Freia was disappointing.

'ARMIDE'

Gluck is a composer who is over-honoured in the textbooks and under-honoured in practice. This German performance of his French opera left us cold. Musically, the first Act is simply null. Here was an opera that

required artful aid from the producers to gloss over its insufficiencies. No doubt the best that was possible in the circumstances was done, and we were grateful for the opportunity of hearing a rare work; but nothing gripped, and the eye was displeased. The German text gave the opera a show of earnestness which there was nothing to support. The story of the siren and the crusader was neither quaint nor yet serious—the siren being a particularly homely German one, Madame Frida Leider. She sang well. She has a method, a well-grounded notion of what is musical tone. Her higher notes strike one as being 'made,' not born. She does not carry one away by the natural splendour of her voice, but one is constantly appreciative of her art. The Rinaldo was Walter Widdop, whose singing has come on well of late, but who was not suited to the part. His quality was both fine and powerful in the robust music, but there were some trying high passages in which he tightened. A number of other English singers had small parts. It was quaint to get two English tenors (Mr. Widdop and Mr. Wendon) engaged in a colloquy in German.

'TANNHÄUSER' AND 'MEISTERSINGER'

'Tannhäuser,' which Robert Heger conducted, was not well cast. Surely Madame Leider (who sang Venus in a kind of Queen of the May costume) should have been Elisabeth. The Elisabeth was Madame Ljungberg, an over-rated singer who simply had not the voice for the part. The Greeting and the Prayer equally showed the lack of backing in her tone. This young person is suited only to pretty music. She should have been wary of exposing herself thus.

The Tannhäuser was Lauritz Melchior, who for the greater part of the evening 'let rip,' as the saying is, and only awoke to an intelligent, sensitive style in the third Act. The Wolfram, Herbert Janssen, showed good sense and a fine, dark tone, which was, however, much too heavy for some of the music, and which he could not adequately lighten. He, like other 'Ring' singers, has a fixed habit of singing individual words as though they were self-sufficient and fraught with a whole code. Well, at the end of 'The Ring,' such words as 'gold,' 'curse,' and 'worm,' undoubtedly have a complex sense; but normally a word depends on what goes before and after, and to underline 'angel' in the 'Star of Eve' song is no compensation for allowing the melody to go to pieces. The 'Star of Eve,' as a fact, requires techniques of which many 'Ring' singers have only a small idea. The truly beautiful performance of the evening was Ivar Andresen's Landgrave. This new bass is assuredly one of the finest singers of the day. The suavity and mellowness of his tone were an unalloyed delight to the ear.

'Meistersinger' was a good all-round performance with an artistic (if not very resonant) Sachs (E. Schipper), a Walther above the average (Laubenthal), a massive Pogner (Helgers), the wittiest and most finished of Beckmessers (Habich), a competent David (Clemens), and a charming Eva (Madame Lehmann, who was, however, a degree or two below her Sieglinde form). The orchestra was at its best. C.

NINTH CENTENARY OF GUIDO D'AREZZO

On April 24, 25, and 26, there were celebrations at Rome to commemorate the ninth Centenary of Guido d'Arezzo, famous for having popularised the hexachord and creating Solmisation, and also for his share in the invention of the stave. The celebrations were inaugurated by the singing of a pontifical Mass by Mgr. Palice, at the Minerva. On the following day (April 25) Cardinal Cerretti sang the Mass at the Church of St. Cecilia, and on the third day the Holy Father, Pope Pius XI., celebrated a Mass at St. Peter's, assisted by Cardinal Bisletti, the protector of the Society of St. Cecilia, the liturgical music being splendidly sung by choristers from the Pontifical School of Music and the seminarists, conducted by Abbot Ferretti and Mgr. Casimiri. Among the addresses was an eloquent discourse by Mgr. Raffaele Casimiri on the great musical achievements of Guido.

London Concerts

PROF. TOVEY

It is difficult to convey a clear idea of the impression made by the playing of Prof. Donald Tovey, for in some respects he stands well in the front rank amongst interpreters; in others he is less convincing; in one respect he seemed frankly unsatisfactory. In the three recitals he gave recently at Wigmore Hall we heard him play music by almost every important composer from Bach to Scriabin, and the experience showed once more how profound is the chasm which divides critic and interpreter. Those who are acquainted with Prof. Tovey's writings were probably expecting a flawless Bach performance and a less distinguished performance of Scriabin. As a matter of fact it was Scriabin who showed Prof. Tovey's interpretative talents in the best light and Bach who revealed his limitations. His playing is always lucid; in Schubert and Beethoven its clearness combined with penetrating sympathy makes it most fascinating. In Scriabin it became light and warmth—it revealed every detail; it fused details together; it conveyed the idea of unity as no other performance within our experience ever did before. Exactly the opposite happened in Bach. The very lucidity of the episodes contributed to defeat unity, since there was no solid rhythm to bind them together. One had the impression that Prof. Tovey relied perhaps on the strict logic of the composition, and that he believed nothing could draw apart threads so closely woven. It may be, however, that while tone-colour is his strongest point, rhythm is his weakest. If this is so the far from impeccable ensemble when Prof. Tovey was joined at the last recital by Miss Adila Fachiri, would be explained.

F. B.

CRYSTAL PALACE

The fame of Sir Thomas Beecham's reading of 'The Messiah' has gone forth. And justly. He has approached it with a single eye to its musical content, disregarding the tradition that has made it a document of Protestantism, or a ceremonial observance, or an occasion of respectable sentimentality. The result is like the interior of a church that has been cleared of the work of 'restorers'; its true proportions can be seen, and the real emotions that inspired it can be felt. But it was hardly to be expected that he would be invited to the temple of Handelian tradition, the Crystal Palace, in order to induce the large Handel Festival chorus to execute his untraditional view. He went, however, and he conquered.

What of *tempi*? Like any sensible musician, Sir Thomas Beecham knows that speed is relative to the size of buildings, of audiences, and of choirs, so that the actual pace on May 5 may not have been what it was at his first performance with a small choir at Queen's Hall. But the important thing was that though quick, the movement was always easy and flexible, with the result that 'And He shall purify' was not ponderous but buoyant, 'For unto us' full, not of heartiness but exaltation, 'And with His stripes' (sung unaccompanied) not turgid with theology but transparent with the clarity of good counterpoint; 'Behold the Lamb' was slower than usual; only in 'All we like sheep' did the choir become ragged.

The soloists (Miss Stiles-Allen, Miss Brunskill, Mr. Widdop, and Mr. Robert Easton), fell in with the general view of the conductor and sang their recitatives at a proper pace; they wisely made no attempt to force their tone in order to fill the large space, and so they filled it comfortably. Mr. Easton, who deputized for Mr. Harold Williams, proved worthy of a big occasion, with a fine big voice, clear articulation, and a good delivery.

F. H.

HAROLD BROOKE CHOIR

There are two ways of presenting Handel to a modern audience; one is the paraphrase of his score into terms of the large choir and orchestra, the other its acceptance as it stands and accommodation of the conditions of performance to it. It was the latter which Mr. Harold Brooke and his choir chose for their revival of 'Belshazzar' at Bishopsgate Institute on April 26, and their choice was the

right one for them. The choir of about three dozen voices is approximately the size of Handel's choir, and the orchestra was chosen to match it. Mr. Brooke told the audience that he would like to increase his numbers a little to facilitate double-chorus work; incidentally he pleaded for more honorary members to secure the finances of the undertaking, and he declared that the hall of the Institute was chosen for the choir's performances because of its excellent acoustics and its suitable size. The performance then was to scale in all respects save one, viz., the organ, which Mr. Francis Sutton was inclined to use as though he had a Handel Festival choir to support. The *continuo* part was divided according to the accepted tradition between the organ for the choruses and the harpsichord (Mr. Bernard Ord) for the solos and recitatives. Though the conditions were those of Handel's day, the general spirit of the interpretation was thoroughly modern, which no doubt was also that of Handel's day, but not that of the conventional oratorio style of the last century. 'Belshazzar' begins with an accompanied recitative moralising on the rise and fall of civilisations, almost in the manner of Parry's 'A Vision of Life.' It turns from that attitude to the dramatic, which culminates in the vivid scene of Belshazzar's court and the portent of the writing on the wall. It includes many numbers of purely lyrical music, amongst them the exquisite chorus 'See, from his post Euphrates flies,' and ends with the ensemble of soli and choir 'I will magnify Thee,' adopted from the first Chandos Anthem. Some selection is necessary, and the abridged edition of Novello followed in this performance includes most of the best things. The solo singers were Miss Norah Scott Turner, Mr. Percy Manchester, and Mr. John Buckley, who all showed understanding of the proper treatment of the recitative and contributed to an ensemble which, despite several small accidents, was notably successful in conveying the wide reach of Handel's imagination and maintaining the continuous rhythmic life of the music.

C. H. H.

DELIUS'S 'MASS OF LIFE'

The Philharmonic Choir and Mr. Kennedy Scott deserve well of the musical community for their performance of Delius's 'Mass of Life,' at Queen's Hall, on May 16. Such a work would never be heard if there were not some uncommonly disinterested persons among us. It must mean hard work. It cannot be remunerative. And it is not very good fun for the choir. Still the audience's thanks at the end of this performance had a different ring from the ordinary, and were, we hope, some compensation for the labours of the singers and players.

The 'Mass of Life' is unpractical, ungrateful, unintelligible, and so on; but it contains an undefiled well of music—Delius at his best, and that is to say an expression of beauty unlike another's (the only possible source of some of it is the third Act of 'Parsifal'), and something that would be a singular loss if forgotten. Delius, when he tries to write an assertive choral movement, seems curiously ill at ease and awkward. But when he slips into his pastoral reveries (and they are numerous here) he is a great poet-musician. The next time 'A Mass of Life' is sung a little help might be given to us literal-minded people by an outline of Nietzsche's 'Zarathustra' in the programme. Delius's libretto gets more obscure the farther it goes. It also suffers from the oddest of professional song-translator's English. Mr. Roy Henderson sang the philosopher's rhapsodies in a way that enhanced a reputation first made in this work. The other soloists were Miss Caroline Hatchard, Miss Mary Morris, and Mr. Stewart Wilson.

C.

HAROLD SAMUEL

Five Partitas, five Suites, seventeen Preludes and Fugues, Toccatas, Fantasias, and Inventions galore were played (from memory, of course) by Mr. Harold Samuel at his annual week of Bach recitals which began at Aeolian Hall on April 30. The miracle is performed by virtue of rhythm, and the audience is held in a grip like the Ancient Mariner's by rhythm, for Mr. Samuel does not command a great range of tone, which in loud passages is too dry for

many tastes. But he is master of every rhythmic device employed by Bach within that unflinching, unhurrying, fundamental pulse. There was a time when Mr. Samuel misjudged *tempi*. He still prefers a fairly fast turn of speed, but the part-playing, while still as smooth, is clearer in the more deliberate manner to which he has returned. There is still a certain monotony about this purling stream, which makes some of us prefer to hear Mr. Samuel in composers with less suggestive names. This is, no doubt, rank heresy, but we remember certain sonata recitals in which Mr. Samuel showed even more resource than he does in these remarkable Bach recitals.

F. H.

MESSRS. WIENER AND DOUCET

The pianola, it seems, has set up a new ideal before pianists—the beauty of machinery. Jazz is the perfect medium for achieving this ideal. Two pianofortes are more pianola-like than one. Eliminate all grades of tone but three, play your melodies so that they sound like that greasy-pole, the saxophone, and cultivate slickness to the *n*th degree. 'Horrible,' shudders the musician. But a small dose, imbibed in the sober environment of Wigmore Hall, can be most entertaining. After all, it does reflect one aspect of post-war life—it is cheerful, pleasantly cynical, without reverence (most Victorian of vices), efficient, shallow, heartless, and cheeky. Messrs. Jean Wiener and Clément Doucet played (on May 2) a programme of modern dance-music in which all these vital elements were present. The Waltzes of Johann Strauss eluded them—the machine has no grace or elasticity, but three South American Dances, with more kinship to the tango than to the fox-trot, were well done. Best, however, was a 'Black Bottom' by Henderson, whose North American characteristics were present in hundred per cent. strength. The programme began with Bach's Concerto in A: it sounded like a barrel-organ—only not so good, for human ensemble is not yet equal to the pianola, and human fingers show more tendency to run away than perforated paper or little bellows.

F. H.

SAMUEL DUSHKIN

As a soloist Mr. Samuel Dushkin commands respect. His technical equipment is considerable; his tone is invariably sweet and mellow; his conception of Boccherini or Debussy sound and thoughtful. But he lacks the crowning gift of an attractive personality. No one else plays just as he does—that is true of every fiddler, great or little, excellent or inadequate. But there is nothing by which he could be distinguished from other good violinists; nothing of which it could be said that only Mr. Dushkin can do so lucidly or so eloquently. The future, of course, may change all this. But in the meantime one hopes Mr. Dushkin will not be content to wait patiently further developments. His style clean and impeccable, his powers of execution, which are considerable, suggest a most valuable leader in an orchestra and an inspiring teacher. He might also try his hand at writing cadenzas. Nothing could be less effective than the cadenzas to the Boccherini Concerto he played at Æolian Hall.

F. B.

ANGUS MORRISON

It is almost harder to keep on doing well than to begin well. Mr. Angus Morrison, when he came out a year or two ago, certainly began well; he showed at his recital at Wigmore Hall on May 8 that he is continuing to develop. His playing is still too polite, especially in such things as the late A flat Sonata of Beethoven, and more of the natural man would have been welcome in a group of Albeniz. But his Bach (the C minor Partita) was delightful—clear, rhythmic, and flowing. Beauty of tone is his strongest point, and in that he could give lessons to many older pianists. He met the big technical demands of Brahms's Variations and Fugue on a Theme by Handel, and throughout the programme showed thought as well as sensibility. Now for a dash of devilment!

F. H.

With a performance of 'Caractacus' at Queen's Hall on May 2, the London Choral Society brought to an end a

season that has been carried out with characteristic enterprise under Mr. Arthur Fagge. The solo parts were sung by Miss Miriam Licette, Mr. Frank Titterton, Mr. Kenneth Ellis, and Mr. Thorpe Bates.

BACH CANTATA CLUB

At its meeting on May 22 (Royal College of Music) the Club gave its supporters an unusually attractive instrumental programme, the soloists being Madame Landowska, Dr. Albert Schweitzer, and Mr. William Primrose. The two keyboard players are as the poles apart—Landowska brilliant and incisive, Schweitzer deliberate and inclined to bluntness. These qualities have little to do with the characteristics of their respective instruments, or even with the fact that the harpsichordist is a virtuoso always in playing trim, and the organist a many-sided man—theologian, musician, missionary, doctor, and author—who can have little time or energy to spare for the technical side of organ playing. It is rather a matter of temperament and point of view. Schweitzer likes his Bach to be clear, and is prepared to ensure this virtue by a sacrifice of such qualities as fire, dash, and energy, which many of us regard as no less essential. (In certain of the bravura works they are in fact of prime importance.) Thus, his pace in the D minor Toccata and Fugue was so deliberate as to run clean contrary to his own programme notes on the work: there were no 'rapid runs,' 'wonderful animation,' or 'onrushing movement.' A couple of quiet Chorale Preludes found the player more in agreement with the general view as to speed, though we should have preferred a more delicate registration and greater elasticity of rhythm. In the 'Great' B minor Prelude and Fugue, the Prelude had a loud, energetic treatment that was effective, but the Fugue moved at a slower pace than we have ever heard an English recitalist adopt. A crowded audience gave Dr. Schweitzer a warm welcome. Madame Landowska was heard in the G minor and F minor Clavier Concertos, and also gave a sparkling performance of the C minor Partita. Mr. Primrose played the E major Concerto—not impeccably in the matter of intonation. Mr. Kennedy Scott conducted.

The next meeting of the Club will be on June 19, at 8.15, at St. Margaret's, Westminster, when the scheme will include Chorale Preludes played by Dr. Alcock.

H. G.

Music in the Provinces

BILLINGBOROUGH (Lincs).—On April 3 the village Choral Society, under Dr. Bernard Jackson, gave very creditable performances of Haydn's 'Passion' and Bach's 'God so loved the world,' assisted by soloists from Boston.

BOSTON.—On April 12 the Choral Society gave Haydn's 'Spring,' with an orchestra led by the Yorkshire String Quartet. The programme also included Mozart's Symphony in G minor, solos, and unaccompanied part-songs. The soloists were Miss Nora Desmond, Mr. Cyril Wright, and Mr. James Rogers. Dr. Bernard Jackson conducted.

BOURNEMOUTH.—Recent programmes at the Winter Gardens have included a concert version of 'Tannhäuser,' Schumann's first Symphony, the Pianoforte Concerto made by Liszt out of Schubert's 'Wanderer,' Schubert's Symphony in C, Cadman's 'Thunderbird' Suite, and (at the final concert of the winter series) Brahms's second Symphony. The special programme given during the B.M.S. Congress included Ethel Smyth's 'On the Cliffs of Cornwall' (the composer conducting), Cyril Scott's 'Suite Fantastique' for chamber orchestra, S. H. Braithwaite's Elegy (Carnegie Award, 1927), a Rhapsody by Mary Lucas, and the 'London' Symphony of Vaughan Williams.

BURY ST. EDMUNDS.—On April 26 the Musical Society, under Mr. E. Percy Hallam, performed Parts 1 and 2 of 'Hiawatha,' and Parry's 'The Pied Piper of Hamelin.'

CATERHAM.—Elgar's 'Banner of St. George' and Cowen's 'John Gilpin' were successfully performed on April 24 by the Caterham Choral Society, assisted by a small but efficient orchestra, led by Miss Avice Sealy. Miss Muriel Humphreys was the solo vocalist, and Mr. Granville Humphreys conducted.

DARLSTON.—Mr. Edgar B. Morgan conducted an effective performance of Dvorák's 'The Spectre's Bride,' by the Choral Society, on April 23.

DONCASTER.—The Music Society brought its season to an end on May 10 with an excellent mixed programme that included Parry's 'Voces Clamantium,' three of Holst's 'Hymns from the Rig Veda,' and Stanford's 'Phaëdrig Crohoore.' Mr. H. A. Bennett conducted. By way of contrast, Mr. William Primrose (violin) and Mr. Ivor Newton (pianoforte) played the 'Kreutzer' Sonata and that of Franck.

HASTINGS.—Sir Henry Wood recently came as guest-conductor, for the third time in twelve months, to the Pavilion, and conducted the 'New World' Symphony. During Mr. Cameron's absence at the end of April, the concerts were conducted by Mr. Julian H. Clifford, whose duties included Brahms's second Symphony on April 25. On this occasion Mr. Maurice Besly conducted his orchestral arrangement of Bach's Chorale Prelude 'Liebster Jesu.' Mr. Cameron's season came to an end on May 13.

HELSTON.—Although only a year old, the Choral Society, conducted by Mr. Leslie J. Ursell, is sufficiently advanced to tackle such works as 'King Olaf,' which was performed very competently on April 20 with the assistance of an orchestra of thirty.

LITTLEHAMPTON.—The most successful concert hitherto given by the Choral Society occurred on May 10, when the new conductor, Mr. Marcus Webster, directed performances of Elgar's 'The Black Knight' and some smaller choral numbers.

MAIDENHEAD.—At the Choral Society's second concert of the season, on May 1, the Rev. G. Barrington-Baker conducted Brahms's 'Song of Destiny,' Stanford's 'Songs of the Fleet,' and part-songs by Sweeting, Elgar, Stanford, Robertson, and Carse.

NEWBURY.—Assisted by the Amateur Orchestral Union the Choral Society gave Parry's 'Ode on St. Cecilia's Day' and Purcell's 'Dido and Æneas,' under Mr. Ramsey, on May 2.

NORTHAMPTON.—Parry's rarely-heard cantata, 'The Vision of Life,' was performed by the Musical Society under the direction of Mr. C. J. King, and the programme further included Schubert's 'The Song of Miriam.'

PORTSMOUTH.—The concert of the Portsmouth North End Choral Society, on April 18, was specially distinguished by the presence of Sir Edward Elgar, who conducted an excellent performance of 'Caractacus,' with Miss Elizabeth Mellor, Mr. Ivor Walters, Mr. Howard Fry, and Mr. Kenneth Ellis as soloists.—A concert of special interest was given at the Guildhall on April 28, by the Elizabethan and Bach Society. The choir sang 'Jesu, Priceless Treasure,' Byrd's 126th Psalm, and the 'Coffee' Cantata, and the orchestra contributed a Mozart Serenade for strings, Bach's Suite in D, and the 'Brandenburg' Concerto in D. The conducting was shared by Dr. Adrian Boult and Mr. Hugh A. Burry.

READING.—The Schubert Centenary was anticipated by the Philharmonic Society, on April 25, in a programme that included 'The Song of Miriam,' the 'Unfinished' Symphony, and 'The Lord is my Shepherd.' Mr. P. R. Scrivener conducted.

SALISBURY.—The Salisbury Musical Society gave its concluding concert of the season on May 1, under the able conductorship of Miss Nellie Harding. The programme included a Suite for strings by Klengel, a Concerto Grosso by Handel, and 'Northern Song and Dance' by Carse. Mr. Stuart Robertson sang songs by Vaughan Williams, Schumann, Schubert, Korby, &c.

SITTINGBOURNE.—A crowded audience listened to the effective performance of 'Elijah' given on April 24 by the Sittingbourne and District Musical Society, under the direction of Mr. W. J. Keech.

SOUTHAMPTON.—The Philharmonic Society brought its thirty-fourth season to a successful close on April 25, with a performance of 'The Dream of Gerontius,' under the conductorship of Dr. Heathcote Statham. The solo parts were well sung by Miss Margaret Balfour,

Mr. Andrew Clayton, and Mr. Eaton Cooter; and the work of both choir and orchestra reached a very high standard of excellence.

WOLVERTON.—On May 2, the Wolverton Science and Art Institute and District Choral Society gave a successful performance of 'Hiawatha's Wedding-Feast' and 'King Olaf.' The choir and orchestra of a hundred and forty were conducted by Mr. C. Kenneth Garratt.

WORCESTER.—On May 8, the St. George's Musical Society, conducted by Mr. C. H. Baker, gave a concert of works by composers associated with Worcestershire. These were: Elgar ('The Banner of St. George'), Julius Harrison, Alexander Brent-Smith, Sir Ivor Atkins, Edgar Cook, Edgar Day, Easthope Martin, Leonard Winter, and Constance Hill (the Society's accompanist since 1914).

WORTHING.—On April 25, at the Pavilion, the enterprising Madrigal Society gave Purcell's 'Ode on St. Cecilia's Day' and a selection of madrigals, under the direction of Mr. Frank Davey.

Competition Festival Record

ANDOVER.—Choirs in and around Andover gave encouraging support to the new competition Festival that was opened to them on April 24. The entries in the five classes made a total of thirty-seven, the winning choirs being Hurstbourne Tarrant (sight-reading), R.A.F. (choruses from Gluck's 'Orpheus'), Weyhill (madrigal), Weyhill (female-voice class), and R.A.F. (male-voice class). Act 2 of 'Orpheus' was performed in the evening in the concert of massed choirs, under Mr. Geoffrey Shaw.

BIRMINGHAM (May 7-12).—This year it was the children's turn at the Midland Festival, which strengthened its claim to be 'the leading children's festival of the kingdom,' even though the number of competing choirs had fallen from a hundred and sixty to a hundred and twenty-nine. The elaborate scheme of competitions included, beyond singing and playing in many forms, two days of English folk-dancing, several competitions for national dances other than English folk-dances, interpretation of music by movement, and other tests of the versatility of childhood. The climax of the children's part was a performance of Sydney Nicholson's 'The Luck of Edenhall' by massed choirs, under Dr. W. G. Whittaker. On the one day that was devoted to grown-ups the chief successes were won by Madame Lilian Green's Ladies' Choir, Birmingham, and by Bournville Works Choral Society (Mr. W. Bennett), who headed the mixed-voice and male-voice choirs.

CHELTENHAM (May 10-12).—The third Festival held under the Cheltenham Chamber of Commerce was highly successful, the entries having increased from three hundred to five hundred, and in the fifty classes there was good competition all round. String playing showed a marked improvement in quantity and quality. In the chief choral competitions, Winchcombe Choral Society (Mr. W. E. Haslam), St. Paul's College Male-Voice Choir (Mr. W. E. Haslam), and Cam Female-Voice Choir (Mrs. E. E. Thomas) carried off the prizes.

CHESTER (April 25-28).—For the first time in its history the Wirral and Eddisbury Festival occupied four days, largely owing to the introduction of folk-dancing competitions, an innovation that proved successful. The general syllabus is largely occupied by choral and other concerted work, solo contests being limited to a few, and the area covered is that within twenty-five miles of Chester. The most successful choirs were those of Mollington (in three competitions), Plemstall (in the novice class), Bebbington Guild (Women's Institutes), and Chester Male-Voice Choir.

DEVIZES (May 5, 7, 8, 9, and 12).—The Festival of the Wiltshire Musical Competitive Association was again well supported by the junior and senior choirs of the county, which, but for a few classes for concerted playing, occupied the whole of the first four days' proceedings. The principal winners in a successful series of competitions were Corsham

Choral Society (Mr. L. Spackman), Swindon College Choral Class (Mr. H. S. Fairclough), Corsley Women's Institute (Miss E. Martin), and Minety Church Choral Society (Rev. T. A. Ludlow-Hewitt).

DOUGLAS, I.O.M. (April 16-19).—This flourishing family affair among Manx musicians went off with its customary success, the interest being keen throughout and the standard of choral performance that by which Manx singing is known and respected on the mainland. The children made an excellent display, their own special 'festival' after their day's competitions were over being an enjoyable affair. In the choral contests, which occupied the whole of the last day, the chief prizes were won by Ramsay Ladies' Choir (Mrs. Black), the Wanderers' A.F.C. Male-Voice Choir (Mr. R. E. Cubbon), and Douglas Festival Choir (Mr. Noah Moore).

IPSWICH (May 11 and 12).—Last year's Suffolk Musical Festival, held at Bury St. Edmunds, brought three hundred and fifty entries; this year the entries for the fifth Festival, at Ipswich, approached five hundred, and the general success of the Festival was to scale. Four halls were in use on the last day. The following were among the chief prize-winners—village choral societies: Cavendish and Hundon; women's institutes: Cavendish and Pentlow; female-voice choirs, open: Ipswich Choral Society; male-voice choirs, open: Lowestoft; choral societies, open: Ipswich Choral Society; village orchestras: Bildeston Brotherhood; children's orchestras: Leiston Council School.

LEITH HILL (April 17-20).—Villages and towns in this region again showed their appreciation of the annual Festival opened to them nearly twenty years ago. In each of the four main divisions ('second-class' villages, 'first-class' villages, children, towns) the competitions were well supported, and there was some spirited massed singing at the evening concerts under the direction of the founder of the Festival, Dr. Vaughan Williams. The programmes included Part 1 of 'Elijah,' Bach's 'Lord, my soul doth thirst for Thee,' Schubert's seventh Symphony, and Parts 1 and 2 of Vaughan Williams's 'Sea Symphony.'

LIVERPOOL (April 28-May 5).—This Festival, founded in 1917, is not a rival to the famous festivals where the best Northern choirs congregate, but spreads its influence over a lower and fairly widespread plane. Choirs came to its choral day from Lancashire, Cheshire, and Wales. The best of the competitions was put up by six male-voice choirs, among whom the Metropolitan Vickers Choir from Manchester (Mr. A. E. Baker) was definitely superior. Other choirs were from Runcorn, Wavertree, Liverpool, and Stockport. The only female-voice choir was from Llanbyddwell (Mr. J. W. Lloyd). Seaforth Choral Society (Mr. Walter Deyes) was the best of five not very proficient mixed-voice choirs. St. John's Church Boys (Mr. T. L. Deurdon), Blackburn, winners at three National Eisteddfodau, were unrivalled in the children's choral competitions.

MORECAMBE (May 3-5).—A day of exceptionally good choral singing helped to maintain the Morecambe standard of thirty-two years. The challenge shield for mixed-voice choirs was taken by a choir that had not entered before—Huddersfield Vocal Union, conducted by Mr. J. F. Sykes. Two experienced adjudicators said that its singing was a revelation in Wilbye's 'Sweet honey-sucking bees,' Handel's 'Wretched lovers' (from 'Acis and Galatea'), and Cornelius's 'The Surrender of the Soul.' Twelve female-voice choirs gave a splendid series of performances of Brahms's 'The Gardener' and Julius Harrison's 'Most gentle moon,' the first three places being taken, in close competition, by the Manx Ladies' Choir from Douglas, the Blackpool Glee and Madrigal Society, and Barrow Madrigal Society. Middleton Apollo was first in the male-voice section. The only orchestra was the Blackpool Amateur Symphony Orchestra, conducted by Mr. P. M. Dayman. This orchestra also took part, on the Friday evening, in a performance of 'Elijah,' given, under Mr. Julius Harrison's direction, by a choir of three hundred and fifty voices gathered from the Morecambe and Lancaster districts and trained by Mr. N. S. Wallbank.

MARY WAKEFIELD FESTIVAL.—The oldest competitive festival in England is the Westmorland Festival, held in alternate years at Kendal and still bearing the name of the foundress. In 1885 four vocal quartets met in competition at Miss Wakefield's country house, and in the following year the first choral competitions were held. A combination of circumstances enabled this Festival, which became the type of all in which competition and co-operation are combined, to grow into a flourishing affair able to give daily concerts of the highest order. The thirtieth Festival began on April 17, which was children's day. This was notable because the conducting of the combined choirs was undertaken for the first time by Miss Willow Wakefield, a niece of Mary Wakefield. The second day was notable in that it represented growth to the dimensions of a four days' Festival, and brought in a number of new competitors. There was even a class for places which could not raise four parts. This section could not take part in the combined singing, but it put its members on the way to part-singing, and produced one delightful performance by a tiny choir from Sedburgh of two folk-song arrangements by Dunhill. The complete inexperience of the new choirs, who managed in spite of their extreme caution to give quite a good account of Act 2 of 'Orpheus,' provided a striking contrast with the achievements of the senior choirs on the following days, when two Bach Cantatas, Wood's 'Dirge for Two Veterans,' and 'The Creation' (Part 1) were given under Dr. Adrian Boult. As usual, choirs as well as audience had the opportunity of hearing some orchestral works—Beethoven's eighth Symphony very roughly and Elgar's 'Enigma' Variations quite brilliantly played by the City of Birmingham Orchestra—and solos from Miss Dora Labbette, Mr. Steuart Wilson, and Mr. Keith Falkner. At this Festival the test-pieces are not utilised for combined singing at the concert—a somewhat extravagant way of going on, only made possible by the very highly evolved system of sending the chorus master round to visit the choirs during the preceding winter. In this way highly-polished results are secured, and there is a delightful atmosphere of enthusiasm about the whole Festival which has the momentum of an ever-growing tradition behind it. The 'county,' the manufacturers, their work-people, and the townsmen of Kendal work together in the happiest way, and all the high officials of the Festival are to be found going through the competitive mill year after year, to receive the dispassionate criticism of the judge (this year it was Dr. W. G. Whittaker) on equal terms with the newest recruit and the oldest stager.

F. H.

PETERSFIELD (April 23-26).—The district within twenty miles of Petersfield, made musical by this Festival, again gathered for a successful Festival, at which, according to custom, a series of concerts was the principal aim and interest. Under Dr. Adrian Boult as conductor-in-chief a fine set of performances was given by the competing choirs, visiting artists, and the Petersfield Festival Orchestra. The music included the Suite on Purcell's 'The Gordian Knot Untied,' Vaughan Williams's 'The Lark Ascending,' Bach's eleventh Church Cantata, Elgar's Introduction and Allegro, W. H. Reed's Rhapsody for viola and orchestra, with many test-pieces and solos of various kinds.

PORTSMOUTH (May 3-5).—The entries here maintained their former level, though the choral side was less strong than on some previous occasions. The vocal solo class brought forward an unusually large number of excellent voices. Instrumental music, especially violin and various chamber combinations, was above the average. There was abundant enthusiasm at the close, but attendances otherwise were disappointing, largely owing, no doubt, to the sudden spell of summery weather. The chief choral results were as follows: male-voice, Portsmouth Male-Voice Choir; mixed-voice, Clarion Choral Society; female-voice, Portsmouth Choral Society; church choirs (men and boys), St. Thomas's, Portsmouth (St. John's Church, Sandown, being a close second, one mark behind); church choirs (mixed voices), Stamford Street United Methodist.

SCARBOROUGH (April 26-28).—There was some choral singing of the finest quality to be heard at this Festival, the

female-voice choral class, headed by York Old Priory, being an excellent gathering even for Yorkshire. The same choir was alone in the mixed-voice class, and Scarborough Harmonic was the only male-voice choir. This lack of support has been attributed to the difficulty of the test-pieces. Poor audiences were a secondary result, and the future of the Festival, held this year for the third time, is held to be insecure.

WHITBY (April 24-26).—The coming-of-age of the Eskdale Festival was marked by an appropriate ceremony on the second day, when twelve choirs from Whitby and the neighbourhood joined in a special service at St. Hilda's Church. At the end of a successful Festival a presentation was made to the Misses C. and M. Yeoman, who have long been honorary secretaries of the competitions.

Other competition Festivals held since Easter include the final competitions of the Dorset Choral Association at WEYMOUTH, a sequel to local preliminary tests at ten centres; the Mid- and West Herts Festival at BERKHAMSTED, where Mr. Arnold Foster's choir from Abbot's Langley went home with six first prizes, including that for S.A.T.B. quartet; the LYTHAM Festival; the North Northants competition at OUNDELE; the North and East Herts Festival at Haileybury College, HERTFORD; the Rutland Festival at UPPINGHAM; the Wensleydale Festival at LEYBURN; the school and village competitions at YORK; the Festival of the Essex Musical Association at CHELMSFORD; the Berks, Bucks, and Oxon Festival, held this year at OXFORD; the SCUNTHORPE Festival; the Cornwall Competitions, founded in 1910, by the late Lady Mary Trefusis, at TRURO; the Gloucestershire Countryside Festival at GLOUCESTER; the week-long Festival, mostly of solo work, at CROYDON; the South Somerset Festival at YEOVIL; the Worcestershire Competitions, held for the first time at DROITWICH; and the Teesdale Festival at BARNARD CASTLE. We regret that lack of space and the multiplicity of competition festivals compels us to deal thus summarily with so many deserving and important affairs.

SCOTLAND

ABERDEEN.—The fifteenth Aberdeen and North-East of Scotland Festival occupied five days. The outstanding features were the instrumental classes, ensemble and solo, and the work of the school choirs and Women's Rural Institute choirs. Principal awards: mixed choirs, L.O.A.S., Aberdeen, and Gallowgate U.F. Church Choir; men's choirs, Railway Choir, Aberdeen; women's choirs, Buckie Ladies' Choir and Maud and Alford W.R.I. Choirs; church choirs, Ferryhill Parish Church and Gallowgate U.F. Church; junior choirs, Frederick Street Evening School; school choirs, Rosemount, Mile-end, Causeway-end, Hanover Street, Frederick Street, Woodside, Turriff, Strathdon, Kenmay, King Street, Stonehaven, Sunnybank; Scottish country dancing, L.O.A.S., Balgownie, and Central School; vocal solos, Miss Alice H. Horne; violin solos, Mr. Keith Rennie.

BORDER COUNTIES.—The ninth Border Counties Festival ran for a full week at Galashiels and Hawick, over three thousand competitors taking part. The best results were had in the school choir and instrumental solo classes. Principal awards: mixed choirs, Lanark Choral Society and Duns and District Choral Society; men's choirs, Galashiels United Services Choir; women's choirs, Carr's Works, Carlisle, and Lilliesleaf W.R.I.; junior choirs, Kelso High School; school choirs, Kelso, Duns, and Selkirk; Scottish country dancing, Newlands Adult Class, Lindean W.R.I., and Burgh School, Galashiels; vocal solos, Miss May Walker, Jedburgh; instrumental ensemble, D.M.C. Trio, Galashiels; pianoforte solos, Miss Margaret L. Henderson, Hawick.

BUTE.—The fourth Bute Festival, held at Rothesay, Isle of Bute, had over a thousand competitors and crowded audiences. Principal awards: church choirs, West U.F. Church, Rothesay; school choirs, Rothesay Academy and Ballianlay School; vocal solos, Mr. Alec Plumpton, Rothesay.

DUMFRIES.—The seventh Dumfriesshire Festival was held at Dumfries, two thousand four hundred competitors

taking part. Principal awards: mixed choirs, Kirkcudbright Choral Society; men's choirs, Dumfries and Maxwelltown Y.M.C.A.; women's choirs, Kirkcudbright Choral Society; church choirs, Glencairn Parish Church, Moniaive; school choirs, Lockerbie Academy, Noblehill School, Annan Academy, Catherinefield School, and Applegarth School; Scottish country dancing, Gretna, W.R.I.

DUNDEE.—The seventh Dundee Festival was held at Dundee. Competitors numbered three thousand three hundred, and some particularly good work was heard in the instrumental and school choir classes. Principal awards: mixed choirs, Arbroath Amateur Operatic Society, St. John's U.F. Church, Martyrs U.F. Church, Dundee, and Craigie Works, Dundee; men's choirs, Tay Choir, Dundee; women's choirs, Brechin Girls' Club; church choirs, St. John's U.F., Martyrs U.F., and St. Salvador's Episcopal, Dundee; junior choirs, Martyrs U.F. Church, Dundee; school choirs, Muirhead of Liff, Glebelands, Dundee, Townhead Central, Montrose, and Drumgeith; string orchestras, Dundee High School; Scottish country dancing, Blackness Evening School and Downfield Guides; violin solos, Miss N. Warden.

EDINBURGH (May 12-19).—Entries were at last year's level, though there was a falling off among the schools. The standard, especially in school work, was very high, and it was clear that a great deal of first-rate musical training is being done in this most important of departments. Youthful orchestral players also distinguished themselves. The one disappointing feature in an excellent Festival was the sparse attendance of the public. The many attractive sessions, held in admirable halls, and easy of access, deserved crowded audiences, and it is to be hoped that so musical a public as that of Edinburgh will realise that in the Festival they have an event not only of prime importance to amateurs, especially to the young, but also a source of enjoyment to themselves. We add a few of the principal results: school choirs, Grangemouth High School; junior choirs, St. George's Girls' School, Edinburgh; female-voice, Philomel Choir, Grangemouth; male-voice, Wallsend; mixed-voice, Socialist Choristers, Glasgow; church choirs, Pilrig U.F., Edinburgh.

GLASGOW.—The eighteenth Glasgow Festival ran for thirteen days, and occupied sixty-seven sessions; choirs numbered two hundred and eighty-nine—a hundred and seventy-eight school and junior, twenty-nine mixed, seventeen men's, thirty-nine women's, and twenty-six church. The best work was achieved in the Men's Choir Premier Class, Junior Choir Premier Class, and school classes. The final stages of the vocal solo classes produced some highly distinguished singing. The instrumental classes, except for a few good ensemble teams, were less notable. In the Pianoforte Solo Diploma Class, the diploma had to be withheld, none of the competitors reaching the requisite standard. The Scottish country dancing was on so uniformly high a level as to make judging a matter of difficulty. Perhaps the most perfectly presented piece of work of the entire Festival was an action-song performance of 'The Jolly Waggoner,' by the Glasgow Orpheus Choir Sangspiel. A Hymn Festival, under the direction of Dr. Staton, Chesterfield, on the final Sunday evening, made an effective finish to a crowded fortnight. Principal awards: mixed choirs, St. George Co-operative Choir, Glasgow; men's choirs, Glasgow Philharmonic Choir; women's choirs, Caledonian House Choir, Glasgow; church choirs, Radnor Park U.F. Church Choir, Clydebank; junior choirs, Glasgow Orpheus Junior Choir, Glasgow; school choirs, St. John's Grammar School, Hamilton; action-songs, Glasgow Orpheus Choir Sangspiel; string orchestras, Miss Isobel Marshall's String Orchestra, Glasgow; Scottish country dancing, Queen Margaret Settlement, Glasgow; *Lieder* class (voice and pianoforte), Mr. Robert H. Howie and Miss Phoebe Davie; vocal solos, diploma class, Miss Nellie Allan, Newmilns; vocal solos, honours class, Miss Gertrude Bayes, Clydebank; Scots songs, diploma class, Mr. Edmund Greig, Stirling; operatic solos, Mr. John Verrico, Glasgow; violin solos, diploma class, Miss Martha F. Dewar, Blantyre; instrumental ensemble, M'Inulty Trio, Wishaw.

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MORAYSHIRE.—The sixth Morayshire Festival, held at Elgin, attracted three thousand five hundred competitors. The general standard of competition was good, except in the adult choir classes, but the principal feature was the keenness and enthusiasm of the audiences who thronged the halls throughout the entire week. Principal awards: mixed choirs, Elgin Choral and Orchestral Society; women's choirs, Grantown Grammar School former pupils; church choirs, Ness Bank Church, Inverness; junior choirs, General Anderson's Institution, Elgin; school choirs, Grantown Grammar School, Elgin East-end, Hopeman, Bogmoor, Urquhart, Mortlach; vocal solos, Mrs. E. S. Burr, Balnacoul; Scots songs, Miss Jenny Reid, Burghead.

NORTHERN COUNTIES.—The seventh Northern Counties Festival, held at Inverness, with a thousand and seven hundred competitors, kept the judges working at high pressure for three full days. The best work was done in the school choir and Scots and Jacobite song classes. Principal awards: mixed choirs, Ness Bank Church, Inverness; men's choirs, Inverness Academy; church choirs, Ness Bank Church, Inverness, and Dyke U.F. Church; school choirs, Inverness Academy, Merkinch, Avoch, Spean Bridge, and Brora; vocal solos and Scots songs, Mr. R. L. Maguire, Kinlochleven; Jacobite songs, Miss E. Masson, Inverness; pianoforte solos, Miss Elizabeth Robertson, Elgin; violin solos, Mrs. Macdermott, Inverness.

WEST LOTHIAN.—This purely choral Festival, now in its ninth year, was held at Linlithgow. The number of competitors—two thousand three hundred—showed a considerable increase on previous years in both adult and children's classes. Principal awards: mixed choirs, Linlithgow Choral Union and Bo'ness Operatic Choir; women's choirs, Bathgate Women Chorists; church choirs, Craigmailen U.F. Church; school choirs, Winchburgh, Grange, Bo'ness, and Bathgate.

IRELAND

BALLYMENA (May 7-14).—This year's Festival—the thirteenth—was notable for a fifty per cent. increase in the entry—from five hundred and eight to seven hundred and sixty-two. All records were broken in attendance as well, the hall being packed and many people turned away night after night. There can be few centres where festival crowds are so large, enthusiastic, and insatiable. The standard was high, especially in certain departments of school work, and in the Irish folk-song solo classes. Sight-singing by children, both in class and by soloists, reached high-water mark with repeated hundred per centers. We add a few of the chief results: male-voice choirs, Killowen; mixed-voice, Seven Towers; church choirs, Wellington Street Presbyterian, Ballymena; orchestras, Belfast Co-operative; Irish folk-song, Mr. J. Borton, Belfast.

CARRICKFERGUS (April 24-28).—This Festival has gradually advanced since its inauguration in 1924, but still lacks support in the choral classes. Only the male-voice class, with its five entries, was really a satisfactory contest. Castleton Choir, from Belfast, were easy winners. Among the solo competitors, Miss Sally McGifford distinguished herself by winning first prizes for pianoforte and violin playing.

DUBLIN.—The thirty-second Feis Ceoil is in progress during the making of these records, and the principal results will be known too late for inclusion in the present number.

DUNGANNON (April 24-27).—At the sixth Festival, which ran a successful course, the chief choral prizes were won by Castlecauldfield Choir (in two classes), Dungannon Men's Club (a choir of fine voices, well trained), and Belfast Choral Union.

The Thames Valley Orchestra, conducted by Mr. F. W. de Massi-Hardman, gave the second concert of its first season at the Surbiton Assembly Rooms on April 28, with a programme that included the first movement of the 'Unfinished' Symphony, and the conductor's tone-poem, 'The North-West.' The orchestra numbered fifty players.

Music in Scotland

EDINBURGH.—The Edinburgh Grand Opera Society showed considerable enterprise and courage in presenting Borodin's 'Prince Igor' at the King's Theatre. Mr. R. de la Haye conducted, and Mr. Hebden Foster acted as producer. The Edinburgh Opera Company, with Mr. Ralph T. Langdon as conductor and the veteran Mr. E. C. Hedmond as producer, gave a week's performances in the Lyceum Theatre, the operas presented being Verdi's 'Aida' and Flotow's 'Martha.' Some time ago we commented on the dilatoriness of Edinburgh University in recognising the musical distinction of its own citizens, and asked whether it had never heard of Marjory Kennedy Fraser. Now comes the news that it has decided to offer the honorary degree of Doctor of Music to Mrs. Kennedy Fraser and Dr. Albert Schweitzer (of 'J. S. Bach' fame).

Music in Wales

ABERYSTWYTH.—At the ninth annual Festival, held on April 24 and 25, the orchestral items included Brahms's Violin Concerto, Borodin's 'On the Steppes of Central Asia,' the 'Siegfried Idyll,' Schubert's 'Rosamunde' Overture, the 'Eroica' Symphony and third 'Leonora' Overture, and Grieg's Pianoforte Concerto. A group of Schubert songs was contributed by Miss Dorothy Helmrich. The choral work for the occasion was 'The Dream of Gerontius,' in which the small College choir won high praise for its good tonal qualities and the delicate performance of the mystical portions of the work. Prof. de Lloyd conducted throughout the Festival.

CARDIFF.—The National Orchestra of Wales, conducted by Mr. Warwick Braithwaite, has continued its series of free concerts in the Museum and subscription concerts in the City Hall. Haydn's 'London' Symphony, Beethoven's first Symphony and 'Emperor' Concerto, Handel's 'Water Music,' arranged by Hamilton Harty, Saint-Saëns's 'Cello Concerto in A minor, Spanish Dances by Granados, Vaughan Williams's incidental music to the 'Wasps,' Kalinnikov's Symphony in G minor, Brahms's first Symphony, and Grieg's Pianoforte Concerto, have figured in the programmes. Audiences have been large and appreciative, and the unique method of co-operation adopted between the British Broadcasting Corporation and the national and civic bodies concerned is worthy of careful attention as showing a way for coping with present-day musical difficulties.

CWMAYON (Port Talbot).—The death is announced of Mr. Afan Thomas, an organist and composer who had gained a considerable amount of popularity in the Principality.

LLANELLY.—On April 17, Zion Choral Society gave 'A Tale of Old Japan' and 'The Revenge.' On April 30 a selection from 'The Messiah,' together with smaller choral works of Bach, and Parry's 'There is an old belief' were given in the Parish Church. A small orchestra from the County School assisted with the accompaniments. The conductor was Mr. Frank Phillips.

MERTHYR TYDFIL.—On May 3 the Choral and Orchestral Society, conducted by Mr. W. J. Watkins, gave 'Hiawatha's Wedding-Feast,' Elgar's 'Go, song of mine,' Mendelssohn's G minor Pianoforte Concerto, and the first movement of Beethoven's fifth Symphony.

The seventh annual Congress of the British Music Society was held at Bournemouth during the week ending May 5. Everything in the programme—discussions, concerts, and the banquet—went off successfully under the direction of Mr. Hamilton Law as hon. secretary. Sir Dan Godfrey read a paper on 'The influence of the wireless and the gramophone on our musical life,' and there was an interesting discussion on 'The future of opera in England,' in which Dr. Lilian Baylis, Dame Ethel Smyth, Mr. Frederick Austin, and Mr. Rutland Boughton were the principal speakers. The visiting artists were Miss Dorothy Silk and Mr. Lionel Tertis.

Music in Ireland

CORK.—The St. Fin Barre's Oratorio Society, founded five years ago, has advanced to a high level of achievement under the guidance of Mr. J. T. Horne, as is amply proved by the programme of its concert on May 3: Parry's 'Blest Pair of Sirens,' Faning's 'Song of the Silent Land,' Howells's 'A Spotless Rose,' Dale's 'The Shepherds and the Mother' and 'Before the paling of the stars,' Holst's Two Psalms, and Schubert's 'Unfinished' Symphony.

DUBLIN.—The choir and orchestra of University College Musical Society gave the Finale from Act 1 of Mendelssohn's 'Loreley' and Brahms's 'Song of Destiny' at the College on May 9. The conductor was Mr. Robert O'Dwyer, whose Overture, 'Rosaleen,' opened the programme.

THE FIRST BALLAD OPERA:

ALLAN RAMSAY'S 'GENTLE SHEPHERD'

All our reference books are practically agreed that the first ballad-opera was Gay's 'Beggar's Opera'—produced at Lincoln's Inn Fields, on January 29, 1728. Yet, though priority of production may be ceded to the 'Beggar's Opera,' the credit of the genre known as 'ballad opera' must be given to Allan Ramsay's 'Gentle Shepherd,' which was published in 1725—more than two years before Gay wrote his better-known production. Earlier still, in 1720, Ramsay had published a Pastoral entitled, 'Patie and Roger,' which was the genesis of the 'Gentle Shepherd.' The preface of this Pastoral is dated 'Edinburgh, March 26, 1720,' and be it understood that the year was really 1720, and not 1721 as some have imagined, for at that period the year began with March 25. Further, a London pirated copy of 'Patie and Roger' was issued in July, 1720—about the same time as Ramsay's 'Wealth: or the Woody,' and his 'Scots Songs.'

In regard to the 'Gentle Shepherd,' which dates from June, 1725, the late Frank Kidson, in his interesting volume on 'The Beggar's Opera: its Predecessors and Successors' (Cambridge University Press, 1922), tells us that:

'It is doubtful whether Ramsay ever saw this pastoral play in Scotland, although Theophilus Cibber staged a version of it at Drury Lane in 1730, under the title "Patie and Peggy: or the Paid Foundling"—a ballad opera of one Act, with the Scotch dialect turned into English, and the whole condensed from Ramsay's Pastoral.'

Here it is sufficient to say that Ramsay did see his 'Gentle Shepherd' acted in Scotland, as he was present at a performance of it at Taylor's Hall, Edinburgh, on January 22, 1729, though it is only fair to add that Mr. Kidson admits Ramsay's ballad opera as 'giving the lead to Gay's "Beggar's Opera."'

Most articles on the subject of ballad opera tell us that Gay was influenced by Dean Swift in his suggestion for 'A Newgate Pastoral,' but Mr. Kidson, commenting on Pope's words, 'Dr. Swift had been observing once to Mr. Gay what an odd pretty sort of thing a Newgate Pastoral might make,' came to a wrong conclusion:

'In these words we have an indication that Swift and Gay had been reading or discussing "The Gentle Shepherd," the Scotch Pastoral; and Ramsay's employment of popular tunes for the songs must have given Gay a hint as to the method of introducing music.'

The point of this argument is obviously incorrect, for as a fact Dean Swift had made the suggestion to Gay about nine years before Ramsay's Pastoral was published. Swift wrote to Pope, on August 30, 1716, as follows:

'There is a young ingenious Quaker in this town [Dublin] who writes verses to his mistress, not very correct, but in a strain purely what a poetical Quaker should do, commending her looks and habits, &c. It gave me a hint that a Quaker pastoral might succeed

if our friend Gay could fancy it, and I think it a fruitful subject. . . Or, what think you of a Newgate Pastoral among the w—s and thieves there?'

Thus we learn that as far back as August, 1716, Swift had actually suggested the theme of the 'Beggar's Opera' to Gay, though it is as well to remark that the suggestion seems to have been dropped, or lost sight of, for ten years, and it was not until Ramsay's Pastoral of the 'Gentle Shepherd' had been issued, in 1725, that Swift met Gay, the exact date being March, 1726. From Swift's correspondence it appears that the famous Dean was the guest of Gay during the late spring and summer of the year 1726—also foregathering with Pope and Congreve—and it is most probable that Ramsay's Pastoral then revived the hint which Swift had given in his letter of August, 1716.

Swift had suggested the germ of the idea, but Ramsay's Pastoral furnished the method of the ballad opera genre. It is well known that in the summer of 1726, when Ramsay's fame had been fanned considerably in London by the publication of his ballad opera, Swift, Pope, and Gay collaborated in evolving the famous 'Beggar's Opera.' Not only must Gay have been familiar with Ramsay's work at this date, but it is most likely that he actually paid a visit to Ramsay at Edinburgh, in November, 1726, and enjoyed the prospect from Ramsay's new shop, near St. Giles's, the windows of which, as Mr. J. Logie Robertson writes, 'looked out on the busiest, as it was the most central, scene of Edinburgh, the space round the old Market Cross.'

In the biography of Allan Ramsay, contributed to the edition of his works published at Edinburgh in 1808—the 'Gentle Shepherd' being issued in two volumes—it is stated that in 1726 Ramsay was visited by Gay:

' . . . who, from the door of the shop, had remarkable characters pointed out to him, and often retired into it that Ramsay might explain to him the language of "The Gentle Shepherd," which, he observed, would enable him to do the same to Pope, who was likewise, he said, a great admirer of it.'

Thus it came to pass that on Gay's return to London, in February, 1727, he set to work on his Newgate Pastoral, basing his scheme for the 'Beggar's Opera' on Ramsay's libretto. In September following he had his work well in hand, and on October 22, Gay wrote to Swift:

'You remember you were advising me to go into Newgate to finish my scenes the more correctly. I now think I shall, for I have no attendance to hinder me; but my opera is already finished.'

Swift replied to this on November 27, expressing his satisfaction that the opera was completed; and Pope wrote to Swift, in January, 1728:

'John Gay's opera is just on the point of delivery: it may be called, considering its subject, "A Jail Delivery."'

Of course, long before the appearance of the 'Gentle Shepherd' there were musical plays and masques, Milton's 'Comus' (1634) being a notable example; and 'Prunella,' a pasticcio of airs from 'Arsinoë,' 'Camilla,' and 'Thomyris,' as well as ballad tunes, was performed at Drury Lane Theatre on February 12, 1709. However, Ramsay's 'Gentle Shepherd,' written in 1725, can claim to be the first of its genre, with spoken dialogue, a comic plot, and suitable songs set to selected airs, including folk-tunes, mostly old Scottish.

Lastly, it is safe to say that although Gay may be credited with the success attaching to the production of the 'Beggar's Opera,' yet Ramsay, with his 'Gentle Shepherd,' was undoubtedly the first in the field, and may thus be styled the inventor of ballad opera. As I write, I have before me a copy of Ramsay's 'Scots Pastoral Comedy,' the seventh edition, printed in 1737. It is in five Acts, and has twenty songs, opening with 'The Wauking of the Foulds,' and closing with 'Corn Riggs are bonny.' The original edition—dedicated to the Countess of Eglinton—was 'printed for the author by Thomas Ruddiman, and was sold by James McEwen, at Glasgow; by Matthew Bryson, at Newcastle; and by Mr. Farquhar, at Aberdeen.'

Owing to the feeling in Scotland against plays in general, it was not acted publicly for some years, but it was given a performance 'by a set of young gentlemen' at Taylor's Hall, Edinburgh, as an afterpiece to 'The Orphan,' on January 22, 1722, for which Ramsay supplied an Epilogue.—Yours, &c., W. H. GRATTAN FLOOD.

Musical Notes from Abroad

HOLLAND

The celebration of the fortieth year of the Concertgebouw did not bring forward anything strikingly new, but gave a résumé of the methods and principles for which the orchestra has, under both its conductors, stood firm. Willem Kes, musically the founder and for seven years the conductor of the orchestra, was present, and at one of the concerts directed a thoroughly poetical performance of Schubert's 'Unfinished.' His successor, Willem Mengelberg, still comparatively young, in spite of his thirty-three years' service, took over the rest of the general programmes and gave magnificent readings of Beethoven's 'Choral' Symphony, Richard Strauss's 'Don Quixote' and 'Ein Heldenleben,' Mahler's second Symphony, &c. There was a programme of works by native composers, but apart from a pleasant little item by Johan Wagenaar there was nothing in it that was new and nothing of any striking quality. The programme that aroused the most interest was that of works by Igor Stravinsky, including his new opera-oratorio, 'Edipus Rex.' Stravinsky is *persona grata* at Amsterdam, and even had the work been of less interest he was assured of a hearty welcome. He conducted this as well as 'Petrouchka,' and both the music and the man were warmly applauded. From the reports received from other places it would appear that nowhere has 'Edipus' had such a critical and popular success as at Amsterdam. Whether this is because it contains many passages that bear a real relation to the classics, or whether the piquancy of its modernism tickled the fancy of its hearers, or whether the appeal was principally in the excellent performance by orchestra, chorus ('Toonkunst'), and soloists, it is difficult to say. One may not leave unnamed and unpraised the soloists, Louis van Tulder, a tenor of exceptional vocal and artistic gifts, Helen Sadoken, a soprano made for the part of Jocaste, Jac van Kempen, Gustave Huderbeau, and Thom Denijs. Whatever doubts as to its justification as a musical work may have been aroused on the part of the more conservative of its hearers, the skill with which 'Edipus Rex' is constructed, the personality of its composer, and the excellence in every respect of the performance made it a tremendous success.

Besides the purely musical aspect of the festival there was also the personal and social one. Four of the members of the orchestra—Messrs. Kemman and Bauer (violinists), Bakker (violinist), and de Groen (fagottist)—have served during the whole period of forty years, and received honours suited to the occasion. A great reception with entertainments both of a light and serious character was held, and speeches made by Ministers and others in the presence of a gathering representative of all classes of musicians and music-lovers. Except for a few recitals and one or two choral society concerts this practically closed the season. The Hague 'Toonkunst' Choir included in the programme of its spring concert the 'Vespere Solemnes' of Mozart with the recently discovered orchestration, a work which aroused interest and proved very pleasant without showing any great depth of feeling or religious insight. Dr. Wagenaar, who has been conductor of this choir for the past nine years, has announced his intention of retiring from that position after the spring concert of next year, at which will be celebrated the Centenary of the foundation of the Society. His reason for retiring is simply that at his age (he is sixty-seven), he thinks he should begin to make way for the younger generation. He will probably be succeeded by Dr. van Anrooy.

Among the recitals of the last few weeks the only one that has aroused more than ordinary interest was that of Nathan Milstein, a young Russian violinist, who with a somewhat awkwardly constructed programme and an instrument that

was certainly not one of the best, showed technical and interpretative ability of a very high character. He seems to have a personality, also, that should lead to the development of a really great artist.

HERBERT ANTCLIFFE.

ITALY

The visit to Milan by the Philharmonic Orchestra of the Budapest Theatre Royal was the most important event of the past month. The Orchestra is directed by the pianist-composer Ernst von Dohnányi, and in two concerts it gave evidence of being a very efficient and well-drilled organization. The first programme included Goldmark's 'Sakuntala' Overture, Tchaikovsky's fourth Symphony, the conductor's 'Ruralia Hungarica,' and pieces by Liszt and Verdi—the 'Vesperi Siciliani,' naturally. Interest was centred in the Goldmark and in Dohnányi's own work, particularly the latter, which, in three well constructed, highly-coloured, and well contrasted movements, contains some very serious and interesting music. The second concert was dedicated to Beethoven: the third 'Leonora' Overture, the second Pianoforte Concerto, and the 'Eroica' Symphony. In the Concerto, Dohnányi set himself the difficult task of playing the pianoforte and directing at the same time. The result was not so happy as could have been hoped. One was led to ask why a soloist had not been specially engaged. The conductor, no matter what his playing may have been once, is no longer a 'high light' at the keyboard, and one felt that a very much better execution of the Concerto would have been arrived at had the two jobs been distributed, as good British industry demands, 'a man apiece.' The 'Eroica' was quite the best thing the Hungarians presented that evening. The tempi were, however, open to question, and in the Funeral March there was not sufficient austerity.

It was interesting to note, too, the diverse tone-colours as compared with an Italian orchestra—for example, that of La Scala. Not taking into account the marked superiority of the latter body, it is difficult to say whether the difference mentioned lies in the instruments used or in the schooling of the players. The Hungarians, I noticed, but seldom employed even a slight vibrato. One could look round the entire row of bows and never see a left wrist move. The resultant tone, possibly for this reason, often uncannily resembled that of an organ.

FOUR CENTURIES OF ITALIAN MUSIC AT THE MILAN EXHIBITION

A well-devised and well-executed scheme of arranging a chronological programme covering four centuries in as many concerts, was the special musical attraction at the Fair during the last week of April. The first day's music was devoted to the 17th century, and proved in every way the most interesting. After some harpsichord music, transcribed for the pianoforte, and some of the best of the arias, there was given a performance of 'Tancredi and Clorinda.' The exquisite loveliness of the Monteverdi work, like that of the Scarlatti 'Stabat Mater' given at Florence recently, entirely won over the big public present. It is surprising and distressing to find such a vast ignorance of the classic masters here. These old works are scarcely known except to a few of the more advanced maestri.

The 18th-century programme was less interesting, owing no doubt to the poverty of that century in comparison with its immediate predecessor. Boccherini was the favourite of the early sonata writers, and a delightful performance of his third Sonata for 'cello and pianoforte proved grateful hearing. The principal work of the day was Cimarosa's 'An Italian Lady in London.' The 19th century was represented by 'La Falce' of Catalani, and virtuosos music of Martucci, Busoni, Bossi, &c., and some arias by Verdi, Donizetti, Bellini, and Rossini. This brought us up to modern times, with which the series ended.

AT LA SCALA

M. Panizza conducted a good performance of 'Andrea Chenier,' with the ever-popular and excellent Pertile in the title-role. Galeffi sang well as Gérard; Bruna Rasa sang her lines to satisfaction and acted her part as well as her

lack of *scena* permitted. She has a good voice and diction, and when she adds *plastique* to her list of studies will do very well. As at Rome, there have otherwise been only repetitions of operas already given several times, and except that there were a couple of performances of 'Turandot,' with the tenor Jan Kiepusa, nothing new remains to chronicle.

CHARLES D'IF.

TORONTO

There have been one or two noteworthy events here during the past month, the most significant, so far as Canadian music is concerned, being a short tour by the Toronto Mendelssohn Choir to Detroit and Cincinnati. Dr. H. A. Fricker arranged an *a cappella* programme for the former city in exchange for a very welcome visit earlier in the year from the Detroit Symphony Orchestra. The Choir captured the hearts of the Detroit critics, and evidently established a new standard in choral achievement. Equally great was the success of the Canadians at Cincinnati, where they joined forces with Mr. Fritz Reiner's orchestra in a three-day Festival of four performances. Here again it was the high standard and finished musicianship of the singers which impressed the Americans. The programmes were built up mainly with works heard this year at the Toronto Festival.

A new choir has made its appearance in this city, organized by Dr. Ernest Macmillan at the Toronto Conservatory. The young body recently co-operated with Dr. Luigi von Kunits and the Conservatory Orchestra in a well-balanced performance of Mozart's 'Requiem.' The reading enhanced Dr. Macmillan's reputation. A few smaller works were tastefully given, the orchestra contributing two novelties, a Symphonic Poem by Vaughan Williams and the arrangement by Albert Coates of a Purcell Suite for strings.

Our own Toronto Symphony has given two concerts, presenting Miss Isabelle Burnada, a young contralto from Western Canada, and your very efficient pianist, Mr. Norman Wilkes. The orchestra offered familiar classics by Grieg, Rossini, and Smetana.

Leaving one of the best things to the end, we have at last heard your Westminster Glee Singers—and have thoroughly enjoyed, and at times marvelled at, the true English purity of vocalism. The performance was slightly marred in places by an unavoidable travel-tiredness of voice, but we heard enough to learn much to our advantage. We have only one criticism to offer—why do not these splendid artists from the Old Country bring out with them a professional accompanist? No man can do two jobs well during the same programme, even if he is an Englishman.

Excellent and well-attended recitals have come from such celebrities as Paderewski, Rachmaninov, Kreisler, Hans Kindler (the eminent Dutch 'cellist), our own Hart House String Quartet, and Ellen Ballon, a promising young Canadian pianist.

Quite a number of interesting events are crowding into the closing few weeks of our musical season. Maurice Ravel was welcomed, in association with the Hart House String Quartet. His works were unusually well received. The Hart House Strings gave his F major Quartet, Mr. Ravel played his Sonatine, and Lisa Roma (soprano) sang three Oriental songs—'Asie,' 'Scheherazade,' and 'Chanson Hébraïque.'

We have been fortunate enough to hear one of the finest American organists of the day, Lynnwood Farnam, who gave a recital on the new Yorkminster Church organ. Mr. Farnam is a native of Quebec, and, as perhaps you will remember, was trained at the Royal College, London. He is a masterful technician and a thorough musician.

Passion week brought the regular performance of Bach's 'St. Matthew' Passion, under the joint direction of Dr. Ernest Macmillan and Mr. Richard Tattersall; Mr. Campbell McInnes, as usual, taking the part of Christus, Mr. Joseph Lautner, of New York City, substituting for Mr. Alfred Heather, who is at present at New York.

A new venture has been successfully launched by Dr. Ernest Macmillan at the Conservatory—a week of opera in one of the town theatres, given by Conservatory

pupils. To give experience to a larger number of students and to overcome the understudy problem, double casts were used alternately for performances of Humperdinck's 'Hansel and Gretel' and Sullivan's 'The Sorcerer.' An opera school of the English rather than the Italian style has been badly needed here for many years, and Dr. Macmillan has now started a ball rolling which should develop into an important Conservatory activity.

There has been quite an attractive array of solo artists—Poul Bai, an interesting Danish baritone, introduced many new Scandinavian songs; Margaret Metzner and Tudor Davies co-operated in a programme which drew special attention to purity of style and diction; Mark Hambourg gave a Beethoven programme; and Norman Wilkes, the English pianist, introduced into a varied scheme some attractive works by Jervis Read, Edwin Benbow, and Frank Bridge.

Two or three months ago I promised a word about the Harvard Glee Club. The programme given here by fifty-five members of the regular two hundred voices, under the direction of Mr. Archibald T. Davison, speaks for itself as being one of the most extensively representative choral presentations ever undertaken by a visiting choir. It is a significant illustration of the educational trend of American music that a University chorus can develop such a distinct sense of musicianship and true artistic beauty demanded by such a programme. Here are the items: choruses from Rimsky-Korsakov's 'Sadko'; French carols, 'Le Marche de St. Nicolas,' 'Les Anges dans nos Campagnes'; 'Chœur des Châneliers' (Franck); 'Ave Verum' (Byrd); 'Sacrum Convivium' (Viadana); 'Cantate Domino' (Hans von Hasler); French-Canadian chansons, 'Mon Père a fait bâtir Mason,' 'La-bas sur ces Montagnes'; 'Der Gang zum Liebchen' (Brahms); six choruses from 'The Yeomen of the Guard' (Sullivan); 'The Campbells are comin',' 'The Hundred Pipers,' 'Gently, Johnny,' 'Swansea Town.'

H. C. F.

VIENNA

SCHUBERT: A HUNDRED YEARS AGO, AND NOW

The Schubert Centenary is with us. Vienna, the master's own city, indulges in its blessings with even more intensity than all other musical centres. Schubert is being served to us day by day, in concert-halls, theatres, and newspapers alike. Critics and musicologists conjure the beloved shade to demonstrate, by comparison, the futility of present-day creative musical effort, with particular reference to Ernst Krenek's jazz opera, 'Jonny Spielt Auf'; famous conductors and recitalists seek to lend new interest to their programmes by allusions to the historical event, and minor artists gladly embrace the topical opportunity for increased activity; astute managers of all kinds try, as the Germans say, to 'boil their broth on Schubert's fire.' Thus we have had to endure the depressing spectacle of a scenic description of the 'Müller Lieder' interpolated in a second-rate revue; an 'historical operetta' with Schubert as its central figure presented in a circus; and a 'song play' based on Schubert's music, entitled 'The Musician from Lichtenthal,' and narrating the story of the master's life with less historical accuracy than well-aimed speculation upon the hearers' sentimentality. The pot-pourri is the work of Emil Berté, nephew of the gentleman who first plucked 'Lilac Time' and ample royalties from Schubert's inheritance, and who has apparently founded a dynasty of prosperous Schubert exploiters. Eduard Erhard, an operatic basso who has seen better days, contributed a portrait-like impersonation of Schubert, and his distant family bonds to the 'Song King,' appropriately discovered by him or by his alert press agent, helped to provide the otherwise lacking 'atmosphere.' The great master who left a fortune of sixty-three gulden and a hospital bill two or three times in excess of that sum, has indeed become a source of prosperity for many heirs!

More appropriate was a Schubert celebration held by the Gesellschaft der Musikfreunde, the famous old Society which once declined Schubert's dedication of a Symphony—I believe it was that in C major—but which has at least earnestly laboured since to redeem its mistake. The concert was an exact duplicate of the one and only concert

given at Vienna by Franz Schubert, and given to the day a hundred years ago. Then as now the Gesellschaft der Musikfreunde was the patron of the concert; and then as now, the enthusiasm was great and the receipts comparatively small. The Rosé Quartet, the pianist Severin Eisenberger, Josef Manowarda (replacing the famous basso and friend of Schubert's, Johann Michael Vogl), Rosette Anday, and the Männergesang Verein joined forces for the occasion. To Carl Laifé fell the difficult task of replacing, at the pianoforte, him from whose inspired soul sprang all this lovely music.

GUEST CONDUCTORS

The conductors' question at the Staatsoper, long latent, has been temporarily solved by the engagement of Dr. Wilhelm Furtwängler for a series of guest appearances. The solution is a tentative one. The Staatsoper commands artists like Franz Schalk and Robert Heger for the 'big' operas, and Carl Alwin for the current repertoire. Richard Strauss figures as a 'stranger of distinction' for twenty guest-nights each year. Furtwängler, one is inclined to fear, will not be much more than that, with interesting and lucrative engagements abroad occupying much of his time. One may anticipate from him many a great performance, and his tremendous popularity at Vienna will insure the full houses which Strauss fails to draw. The hard-working, permanent conductor and drill-master that the Staatsoper needs, he is not and does not wish to be. A temporary solution, as I said.

A new conductor has been discovered by Vienna and proclaimed one of the few great ones: Nikolai Malko, a celebrity in the uncontrollable realms of his native Russia, conductor of the Leningrad Philharmonic Orchestra. His debut, awaited with mingled interest and scepticism, marked the *entrée* of a new European figure into Vienna's musical life. He is a pupil of Mottl, but, if comparisons be permitted, reminds one more of Nikisch; not in languidness of pose (Malko is free from all affectation), but in fascination over orchestra and public. As a conductor of his native Russian music—Mjaskowsky's Fifth, for example—he is without rival in our region.

Lack of an economic sense was a drawback in a Symphony—his first—by Guido Binkau, a young Austrian composer-conductor. He, too, suffers from a superabundance of fancy, so to speak, and a temporary inability to subordinate it under the unwritten laws of musical discipline. His dash is Straussian, his themes at times Wagnerian, yet his distinct sense of orchestral sonorities, his talent for colouring, and his evident temperament, are clearly his own. At the close of his first movement he succumbs to the temptations of Mahlerian metaphysics and to an 'operatic fallacy'; his second movement, Spanish in colour, is attractive, and as the evening proceeded, conviction grew as to a talent of no common sort. It will be well to remember his name.

ROBERT HEGER AS COMPOSER

Great is Vienna's admiration for Robert Heger. His deep, solid musicianship, his serious, unswerving capacity for constructive work, have attained for this eminent musician a place which lesser minds more alert to public display are wont to gain more easily. Such qualities speak also from his choral composition entitled 'A Song of Peace.' It is rarely that a composition so clearly reflects the character and personality of its author: Heger, the earnest, unerring, idealistic musician, and Heger, the sincere, self-set personality who remains undisturbed by strife and slogans of the day. His 'Song of Peace' is not 'modern' in its mentality—rather it betrays an imaginative trend of mind quite foreign to the 'Sachlichkeit' of the period. Hans Pfitzner alone, perhaps, musters equal courage of his convictions; and it surely requires courage for an artist in this restless period to address himself to his public with a large choral work of such an idealistic, spiritual frame of mind. Bach, Handel, or Mendelssohn did so in an epoch which tended towards contemplation; in this epoch of machines and nerves it is only the deep musician who possesses—and expects from his hearers—the concentration and idealism that Heger presupposes in his audience. His inspiration, his

craftsmanship, and his lofty conception of music won the day for him. His 'Song of Peace,' moreover, ought to be a boon to choral societies and conductors who have long vainly sought a new and worthy task for their abilities. A magnificent performance, under Heger's baton, put the virtues of the composition into brightest light. The ovations for Heger conveyed not only homage to the conductor, but also gratitude for the noble work that this musician has done for the musical cause at Vienna since his advent here.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

GEORGE LEAKE at Hulse Road Nursing Home, Southampton, on May 8. Head of the Department of Music at University College, Southampton, since its inception in 1909, he became professor of music there in 1920. He was chairman of the Music and Syllabus Committee of the Southampton Competitive Musical Festival, in the inauguration of which he played an important part. A prominent member, and one of the initiators of the Hampshire Association of Organists, he was also for many years deputy-conductor, and finally conductor, of the Philharmonic Society; and he has held successively the post of organist at St. Mark's Church and the Parish Church of St. Mary. An active Freemason, Prof. Leake was a Past Master of Southampton Lodge 394, a P.P.G. Organist, and a Past First Principal of the Chapter of Concord, Royal Arch Masonry.

GEOFFREY HATTEN, in March, aged forty-three. He was educated at Tonbridge School, from whence he gained an organ scholarship at Caius College, Cambridge. He acted as deputy-organist to the late Prof. Charles Wood, under whom he studied composition. In 1905 he held the Stewart of Rannoch Exhibition in Sacred Music, and graduated Mus. Bac. In addition to being an excellent pianist and organist, he was a capable performer on the violoncello. By profession he was a solicitor at Gravesend and Northfleet, but maintained his interest in music, conducting the Northfleet Choral Society for many years.

EMILE BOHNKE, on May 11, in Pomerania, as a result of a motor accident. He was born at Zdunska Wola, in Poland, on October 11, 1888. He studied at Leipzig Conservatoire, under Sitt and Krehl, and became a teacher at Stern's Conservatoire, and viola player in the Bandler Quartet and also in the Adolf Busch Quartet. A few years ago Bohnke settled at Berlin as a composer and musical director, being made (1923) conductor of the Leipzig Symphony Orchestra. He also held the post of professor of viola at the Berlin High School of Music.

JULES WERTHEIM, at Warsaw, on May 6, suddenly, at a concert, while conducting 'The Mastersingers' Overture. Born at Warsaw, in 1880, he studied under Moszkowski, Sliwinski, and Noskowski. He won a gold medal at the Warsaw Conservatoire in 1901, and for some years was professor of instrumentation there. He afterwards went to Berlin, and achieved considerable success as a composer, writing several symphonies and a good many songs and pianoforte pieces.

HENRY REED, while playing the organ at Staveley, near Kendal, on May 13. He was eighty-one years of age, and had been an organist for sixty-five years. For a long period he played every Sunday at three Westmorland village churches—Inge, Kentmere, and Staveley.

MARJORIE BOOTH at Bristol, aged thirty-two. She was the wife of Mr. Dennis Noble, and was herself a successful singer, having frequently appeared at London concerts and at various B.B.C. stations.

JAMES LOVE, Falkirk, for fifty-one years organist of Falkirk Parish Church, forty years music-master in the Burgh schools, and for many years conductor of Falkirk Choral Union.

Miscellaneous

The State Opera of Dresden is planning a series of Festival performances from June 6 to July 1. The principal feature of the series is the first production of Strauss's latest opera, 'Die Aegyptisch Helena,' a setting of a libretto by Hugo von Hofmannsthal. This opens the Festival on June 6, and will be given six times in all. The other works of Strauss included are 'Intermezzo,' 'Elektra,' 'Rosenkavalier,' and 'Die Frau ohne Schatten.' An interesting sign of the times is the inclusion of Verdi's 'Macbeth' and 'Il Forza del Destino.' The former is an early work, dating from 1847. The other works in the list are 'Der Freischütz,' 'Così fan tutte,' 'Don Giovanni,' and 'Il Seraglio.' Wagner is represented by 'The Flying Dutchman' and 'Tannhäuser.'

Felix Weingartner is directing two classes for conductors at the School of Music and Conservatory at Basle, Switzerland, from October 1 next to June 30, 1929. For beginners there will be a weekly class of two hours. Advanced conductors will receive three lessons of three hours each per week. The orchestra will be the complete force of the Basler Orchester-Gesellschaft (forty-three members). At all lessons discussion of problems arising will be a valuable feature. Members of the beginners' class will be given free admission to rehearsals of the symphony concerts and operatic performances. Full particulars are to be had from the administration of the Conservatory.

Old Charlton Choral Society performed 'The Black Knight' and 'The Banner of St. George,' on April 28, under Mr. R. G. Martindale. A Violin Sonata by McEwen was played by Miss Joan Worsdell and Mr. Martindale.

In connection with the Society of Women Musicians Miss Myra Hess will give a recital at the Society headquarters (74, Grosvenor Street, W.) on June 13, at 8.15.

Three books of Studies in Sight-Reading for pianoforte, written by Dr. John E. Borland for the use of examinees in the three Divisions of Trinity College of Music Examinations, are in the press, and will shortly be obtainable from Messrs. Hammond.

THE MUSICAL TIMES

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